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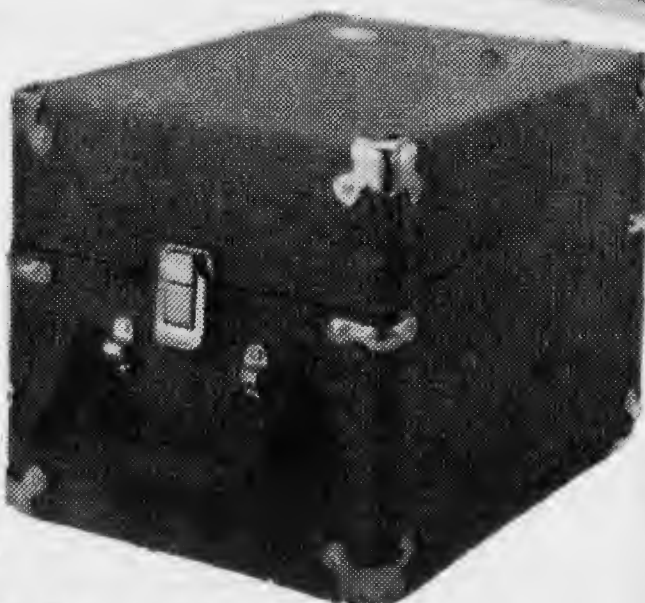
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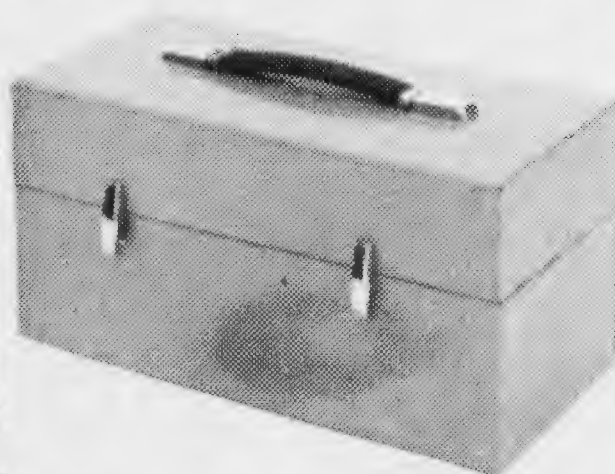
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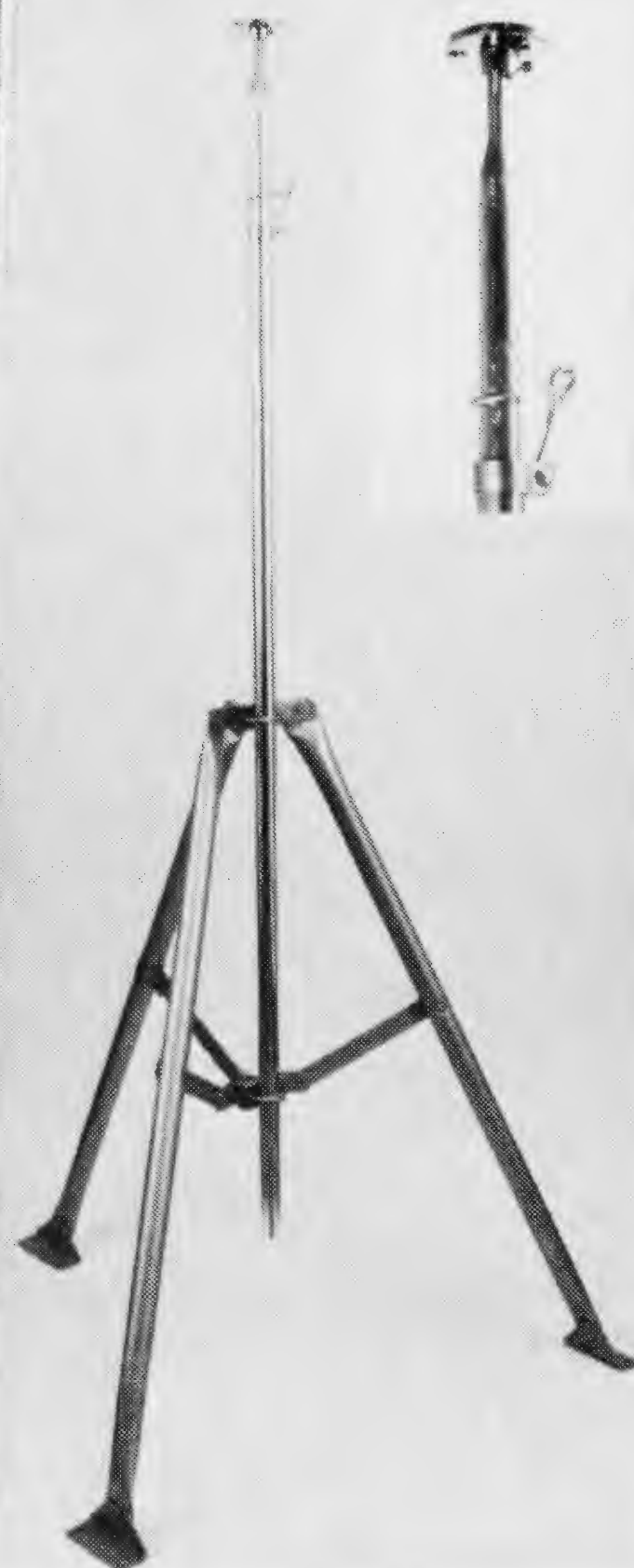
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FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

The theme chosen for the 11th Annual Overseas Dancers Reunion is "Overseas or U.S.A.—Square Dancing is Here to Stay." In keeping with this theme, we are planning to print reports in the syllabus from as many overseas areas as will send the information. It occurred to us that you might be able to pass along a request that far away overseas areas contact us. We're interested in general information (history) about square dancing in the particular area (country), rather than individual club news. Thanks for your help.

Dave and Lucille Fike
1636 So. Jellison St.
Lakewood, Colorado 80226

Dear Editor:

In an effort to beat the "dropout" problem and get back the interest of those who have al-

ready dropped out, we went back through all our old club phone lists for the past six years and jotted down the names of those who were no longer dancing. We checked the names against the phone book to see if they were still at their last recorded address. Then we sent out a form letter suggesting the formation of a once
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SQUARE DANCING

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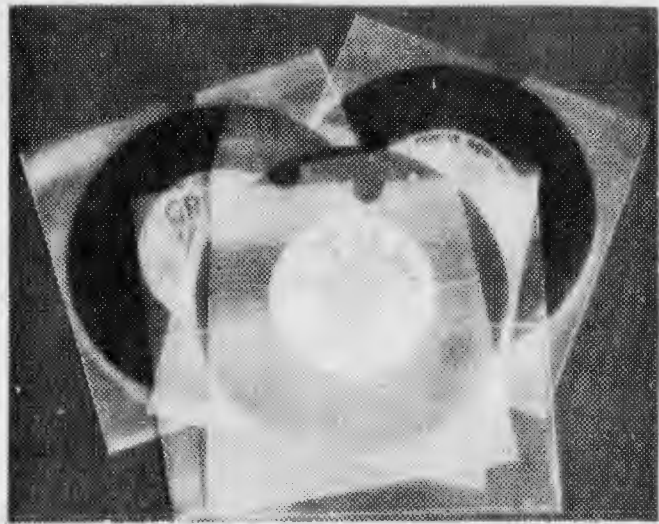
RED HOT

Line

IN THE NEWS: Walt Disney Productions is doing a major project using square dancing.....McDonald's, the Golden Arches Hamburger people, are in production on a T. V. commercial utilizing four squares of dancers and a caller....Evidently the Jackson Brewery (New Orleans) T. V. commercial was too far along to sidetrack. First reports of release came in early May... Latest in a long line of fine square dance publications being released by the American Square Dance Magazine is called "The Best of Will Orlich." As the cover copy indicates, this is a "five year collection of choreography from the pages of American Square Dance" and it includes the author's notes on choreography, a number of questions by callers (and author's answers) on the many phases of the calling art. A very worthwhile addition to the caller's library. The 136-page volume sells for \$5.00 and is available by writing P. O. Box 788, Sandusky, Ohio 44870.

ON THE GO: Travel tables are turning. Latest reports indicate that eighty Japanese square dancers from the Tokyo area will be traveling to the United States in June of 1974. Their prime goal, the 23rd Annual National Square Dance Convention in San Antonio, Texas. Other square dance locations on their several-weeks tour have not yet been disclosed...."Goodwill" square dance ambassadors from the U. S. and Canada have been heading overseas in increasing numbers this year despite the rise in prices brought about by the recent dollar devaluation. Here's a brief rundown: Europe (March) 40 dancers with Bob and Nita Page and Marshall and Neeca Flippo; South Pacific (March-April) 80 dancers with Wally and Maxine Schultz and Don Armstrong, and 40 dancers with Johnny and Marge LeClair; Europe (April) 80 dancers with Harve and Marge Tetzlaff; to the Orient (April) 40 dancers with John and Doris Campbell.....And in August, another 80 dancers to Europe and the All Europe Square Dance Roundup in Germany with Jerry and Kathy Helt and Irv and Betty Easterday.

IMPORTANT NOTICE: Our "moving members" are requested to allow at least six weeks' notice on changes of address. In order to keep pace with our computerized mailings as well as expedite the change, please send us the label from your current issue of SQUARE DANCING which shows your present expiration date and your old address and account number along with the new address.



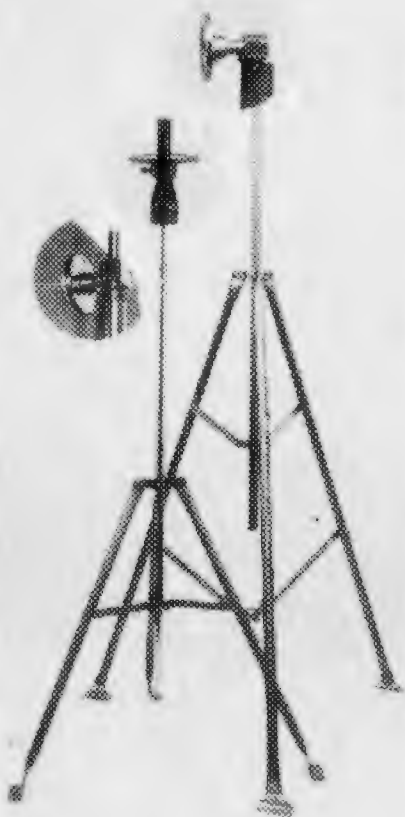
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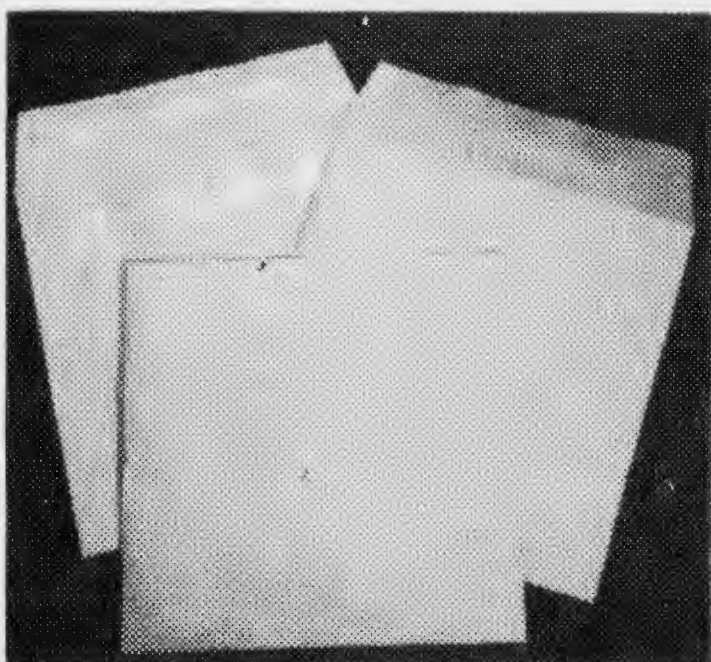
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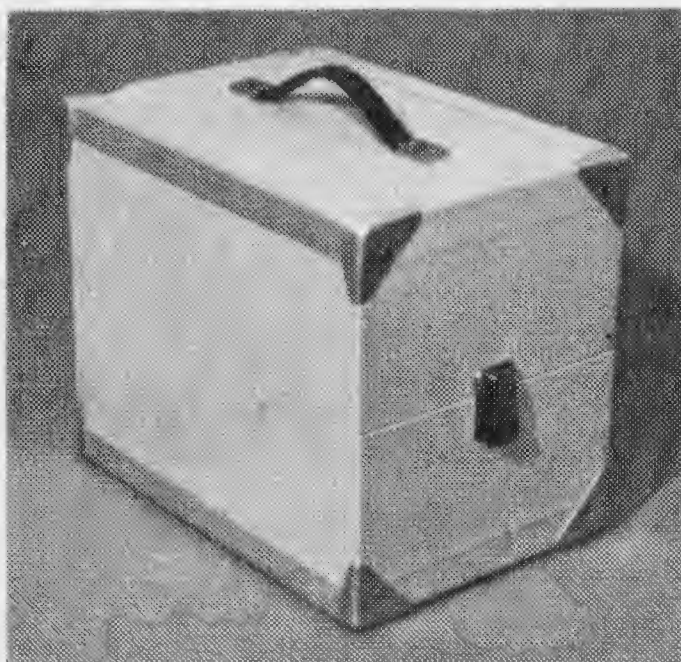
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fashion feature



Laura Jones of Santa Barbara, California, put both a lot of thought and work into the unique trim of her cool, summer square dance dress. The dress itself is aqua color kettle cloth. Eight patchwork medallions are centered in each of the eight gores of the skirt. Each medallion is made from 18 different pieces of fabric and backed with two layers of outing flannel to give the medallion a third-dimensional effect. The medallions are appliqued to the skirt. A tiny medallion is repeated at the sweetheart neck.

**you're apt to
run into
square dancers
almost anywhere**

**even
at a**

Geisha Party



JOIN THE SQUARE DANCERS ON THEIR TOUR TO THE ORIENT, 1974

An unbelievably fascinating adventure to Japan, Singapore, Malaysia, Thailand and Hong Kong (with an optional stayover in Honolulu) awaits a limited number of enthusiasts who will be traveling with Bob and Becky Osgood and Bob and Roberta Van Antwerp, April 16 to May 8, 1974. No part of the world holds so many surprises for the traveler. No way of seeing the Orient surpasses the thrill and pleasure of sharing your adventure in the Orient with other square dancers. You'll be staying in some of the finest hotels, eat meals worthy of Emperors, take part in square dances especially designed for this tour and enjoy hundreds of extras that are only available on the most expensive tours. When you read your copy of the itinerary (bound into the May issue of SQUARE DANCING), you'll discover how very much this tour includes and how inexpensive it actually is.

If you have any particular questions on the tour, or if you would like an extra copy of the itinerary, please write to:

**"Grand Orient Tour", The American Square Dance Workshop
462 North Robertson Boulevard, Los Angeles, California 90048**



JAPAN AIR LINES

HOW LONG Does it take to learn how to SQUARE DANCE?

(a summer editorial)

CAN A PERSON LEARN ENOUGH in 10 lessons to get into club dancing in the area? Answer: It depends on the area. There was a time not too long ago when people didn't have to take lessons to learn *how* to dance. They simply went to a dance, got into the number four spot in the square and learned as they went along. Then, about 1947, the idea of classes tended to change the old concepts of dancing. Folks were no longer dancing memorized patterns but instead found themselves faced with a growing number of basic movements to master.

If there is a basic 50 club program of dancing in the area, 10 weeks of lessons may be sufficient to reach "club level." However, if 75 basics is the club plateau, then 30 weeks of lessons is almost mandatory. The number of class sessions would adjust to the number of basics being used in the club.

Each new experimental movement a dancer learns takes time. If we expect him to commit the new call to memory, it's going to take several evenings to get the call down pat. Therefore, if the new dancer is to be brought up to the point where he has the skills necessary to dance with a club that has been dancing for four years, and if this group of dancers has mastered a vocabulary of 100 terms over and beyond the basic 75, it's easy to see that he'll need several more months of class work before he's ready to get out and into club dancing.

The Results of "Rush"

What happens when you *dump* the new dancer into the more experienced club of five-year dancers before they are ready? For one thing, the existing dancers become discouraged, beg the caller to "lift the level," and then either draw their little group of experienced dancers into a clique as a defensive tactic or temporarily drop the level of the club to that of the just-graduated new dancers. Or, in desperation they may drop out of the activity.

And, what of the new dancer? If he has not yet reached that point of confidence gained by

being able to dance automatically, he worries. He doesn't want to detract from the dancing pleasure of those who are the more experienced dancers and, most of all, he doesn't want to be embarrassed. What does he do in defense? He hangs back, sits out some of the squares, or he joins a clique of his own made up of dancers from his class. Perhaps he goes back and joins another class or he, too, drops out, being forever lost to square dancing.

Allow Time to Learn

What's the answer? Simply this, *allow sufficient time for the new dancer to learn*. In order to do this your area may need to create some 50 Basic clubs where new dancers can begin their fun-club dancing in only 10 weeks. Or you may want to keep the new dancers in class for a minimum of 30 weeks while they become confident in dancing the 75 basics. You may need to change the concept that "the more you learn the better dancer you are" and in its place substitute the attitude that "*it's not how much but how well you dance that counts.*" Above all, let them have their learning period without being "rushed" into club dancing before they are ready.

The days of learning to dance without benefit of a substantial learning period are over. We're only kidding ourselves if we feel that we can hurry and give insufficient time to the class work. We can adjust our club's level of dancing down until it meets the class graduation level of 50 basics, or we can increase the time in class so that it reaches a higher club plateau, but we must do one or the other if we're to retain our current dancing population and begin to grow in size.

Attracting new dancers is not always an easy task. Isn't it sound reasoning to find ways of keeping those who have already been recruited? After all, the most difficult job is getting them into the class in the first place. Once they've experienced the fun and pleasure of square dancing, maintaining that interest shouldn't be an impossible task!

The Big VOICE of Square Dancing

COMMUNICATIONS, THE ALL IMPORTANT LINK in almost any activity, has found a unique place in square dancing. Virtually every square dancer comes in contact with at least one area publication each month and is thereby kept abreast of the happenings in his area. The monthly directory of dances provided by the more than 140 area publications around the world provides an extremely valuable service that stimulates the growth and perpetuation of this activity. This month we salute the unselfish editors and staffs of all of these publications. Those square dancers moving from one area to another or visiting outside of their own home club will find that the purchase of the current issue of any of these publications will immediately put them in touch with the square dance activity in their new home area or in the area they will be visiting.

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(Please turn to page 63)

Ladies on the Square

BETTY CLIFTON, SEWING NOOK EDITOR of *Footnotes*, publication of the Square and Folk Dance Federation of Washington, decided to create a dress that looks frilly by using just the material of the dress for trim. Here it is. She warns it does take a bit of time to make and each section should be fitted as it is completed. The measurements given are for a size 14 and can be adjusted for your own needs.

Select a fabric which is a lively, bright, gay print of good quality and somewhat light weight. Due to the ruffles, you will want a little or no-care fabric. Betty used 7 yards of 45-inch material with a 24" finished length. Pre-shrink material before using.

Creating a Party Dress

Using a raglan sleeve pattern, cut out top first. If lining is desired use a compatible fabric. Ruffles are then cut along both selvage edges. You will need approximately 5 yards, cut 2" wide, 1½" finished width. Roll hem raw edges and turn under and gather selvage edge. You may have to shorten sleeve or make adjustments of ruffles on sleeve, so baste or pin first. To help gauge length of sleeve, underarm unfinished seam length is 3½". First ruffle is sewed 1" up from edge. Slightly overlap 5 more rows of ruffles.

Sew bodice together and fit. Hem of sleeve should be just under attached ruffle. Establish your own neckline by using the neck facing of your own choice neckline, being sure to match shoulder seams. The neck ruffle can be same or wider. (Betty's neck ruffle is 2½" wide and about 1¾" finished.) You will need 1½ yards. Sew it just slightly below neck edge and after zipper is in. Piping of same material is used at waistline.

The skirt is cut in 12 gores, each gore cut on the straight of the material. To make a pattern: Take a piece of paper 26" long and at least 20" wide. Fold in center lengthwise making a crease. Unfold. This crease is center

of gore and the lengthwise grain of material. At top make a line 1⅝" each way from center fold — 3¼" wide in all. Measure down center fold 24". At bottom make line 9" each side of fold line — 18" in all. Now draw a diagonal line from top line to bottom line on each side. At the top measure down center crease ½" and mark. Connect to sides with a curved line. Do the same on center bottom. Make 2 patterns. This size gore will fit a 28" finished waistline using ½" seams. If necessary ease some of the gores. Width of lower edge is 5⅔ yards. Gores can also be 8" on each side — 16" in all with a 5 yard width of lower edge. Be sure you use the same size seam from top to bottom. To help save material, lay gore



This sketch of Betty Clifton's creation will give you an idea of how frilly, feminine and party-like it is when finished.

patterns top to top. After 4 cuts you will have 2 center folds. Open these folds and cut 2 gores. For a 24" finished length, hem gores 23" and allow bottom ruffle to complete desired length.

Skirt ruffles are cut 4" wide — 3" finished. Overlap slightly the 3 rows. Approximate length of ruffles is 9 yards for bottom and 7 yards each for middle and top. (Betty used all the short leftover pieces in the center ruffle.)



INSPIRED BY THE ENTHUSIASM and "joi-de-vivre" of the youth dancers at the 1972 National Square Dance Convention in Des Moines, two Atlantic, Iowa, callers came home with the dream of letting the area youngsters in on the fun.

Fred Stuetelberg and Don Nolte started small, with nine young people and some helpful adults, but they were soon off the ground. Beginning in December '72, the group started dancing for nursing and retirement homes and entertaining for Holiday parties.

The four girls in the group are members of the Atlantic Jr-Ettes 4H Club and were recently asked to represent Cass County on a farm news program over KMTV, an Omaha, Nebraska, TV station. Eight excited dancers and the two callers descended on the studio trailing various and sundry proud parents. The show was taped on January 8, 1973, and aired on January 10th.

Another class has been started and it is the hope of Fred and Don that this will grow into an opportunity for every interested young person to square dance. Both they and their wives have long felt that square dancing is the finest family entertainment there is and are out to prove it.

One of the many well-organized and successful Teen clubs is the Swinging Squares of New Orleans, Louisiana. Jerry and Phyllis



Swinging Squares of New Orleans "rap a bit", read, and relax on one of their many bus trips to jamborees and other teen club dances.

Duplantier are the club callers and instructors and rounds are a part of the program. This club is six years old and operates with an adult board and seven elected teen representatives consisting of three boys, three girls, and one chairman elected from the previous year's reps. Bylaws and club rules are strictly enforced and square dance etiquette is taught along with square dance basics.

The representatives make all announcements, introduce callers (they have a guest caller every other week), and usually enforce club rules with the aid of the adults. They are always on hand to keep the lines of communication open between adults and members and do the job very well. Picnics, Talent Night, Parents Night, Amateur Night, Anniversary and Christmas Dances are regularly scheduled events. These are implemented by extras such as bus trips to teen jamborees and other teen club dances and exhibitions at church fairs, old folks homes, school meetings, etc. Jerry and Phyllis feel that the success of the club is due to the fact that the teens are informed and have a voice in their own club.

Members of Swinging Squares whoop it up (left) at their regularly scheduled Anniversary Dance. Included in their activities are visits to senior citizens groups. At the Christopher Inn Christmas party (right) the teens joined forces and taught the oldsters the round "Jingle Bell Rock."



TAKE A GOOD LOOK

a feature for dancers

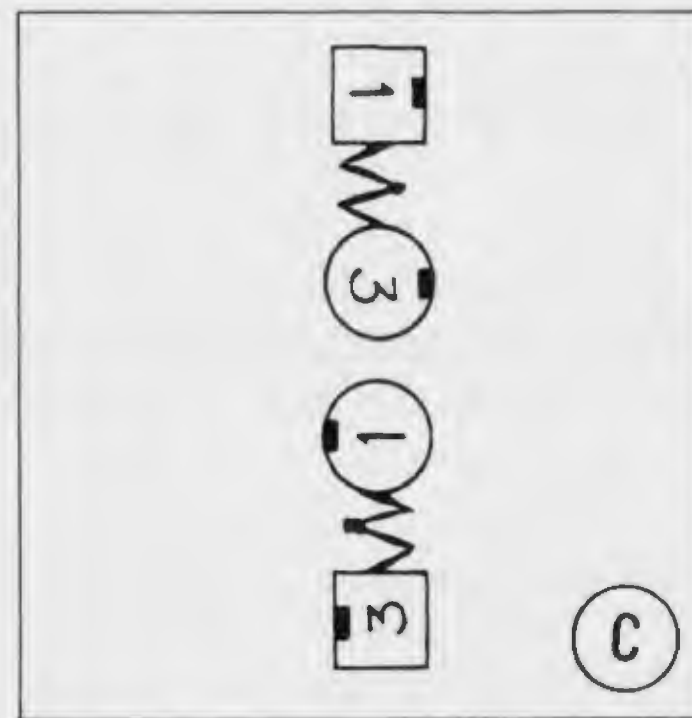
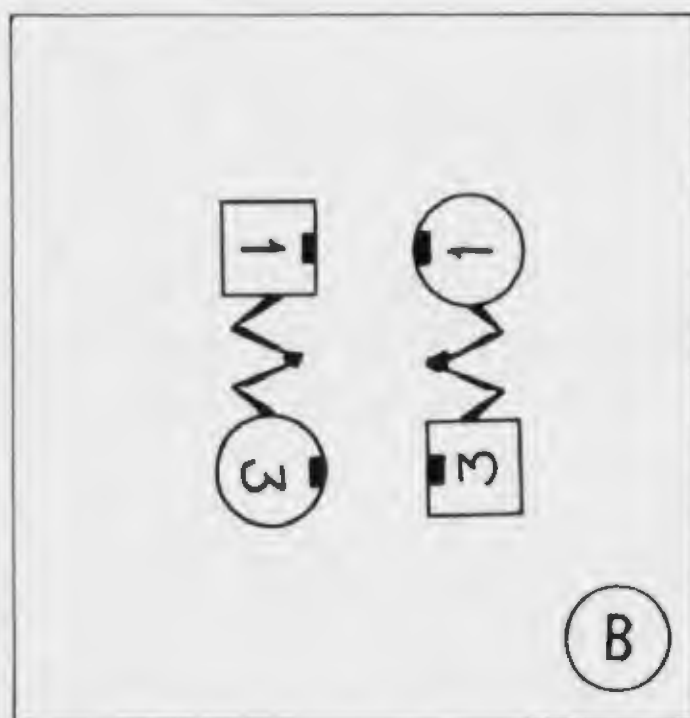
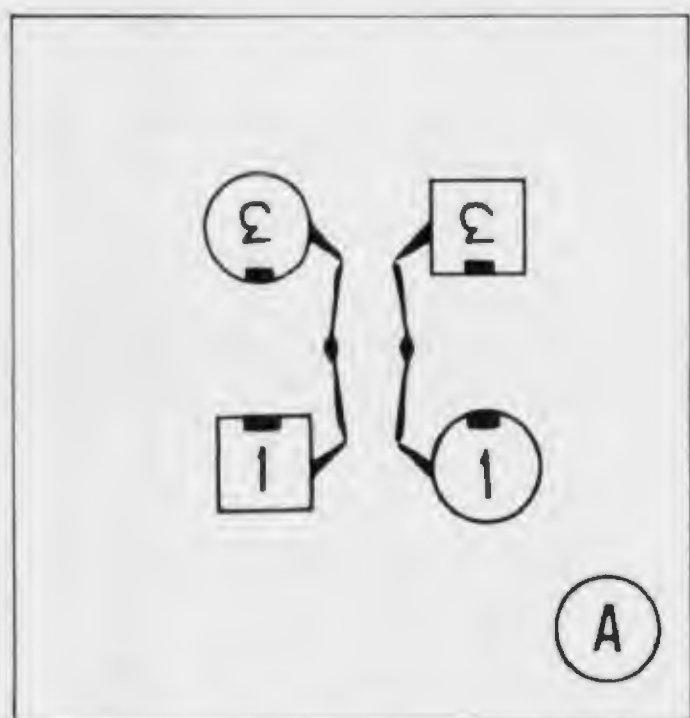


JOE

BARBARA



BARBARA and Joe with some thoughts on Star and Slide and the language of square dancing. Callers, for drill material see Page 39.



JOE: After a recent dance Barbara made a rather interesting analogy concerning the present language of square dancing.

BARBARA: We had been talking about the reasons for having so many titles to square dance movements which were actually just combinations of movements we already knew. We were trying to figure out why there is any need for a new term for people to memorize if the dance could be called descriptively.

JOE: We came up with the conclusion that a great deal had to do with the timing of the combination of movements and the dance habits of those involved. For instance, we might be able to do four movements, moving smoothly to the beat of the music without any rush, by following each of the four calls. However, remembering some groups that we have danced with recently, the great hurry to get through each movement might make it impossible for the caller to get out four separate calls.

BARBARA: This is where I compared modern square dance calls to shorthand. In order to save time, shorthand symbols for some words are often grouped into brief forms which are only combinations of a phrase or series of

words. In tying this in to square dancing, as an example, a caller if he had the time, might call to two facing couples:

Star thru

(new couples) **Veer left to a line**

Or, if the dancers tended to rush the calls, one call, Star and Slide, could be brought in as a square dance "brief form."

JOE: The movement Barbara is talking about begins with two facing couples (A) who do a star thru (B) then (as new couples) veer to the left to momentarily form a two-faced line (C)

BARBARA: We had done a movement earlier called star and wheel, which was a combination of star thru, veer to a two-faced line and wheel and deal. Later the wheel and deal was dropped and the name changed to Star and Slide. It was felt by the callers that the latter provided more versatility in that a number of follow-up calls could be used, including a wheel and deal, if desired.

JOE: We don't know how you feel about the comparison, but we do know that we enjoy doing as many movements as possible with existing terminology without having to bring in the shorthand.

The Dancers

Walkthru

An Assn. Assist for SQUARE DANCE Week

LAST YEAR THE NORTHERN NEW JERSEY Square Dancers Association took a good look at the united effort to put a national square dance week into effect across the world and promptly went into action. They worked with the member clubs in their own area and mailed a kit of material showing how to publicize square dancing to the general public. They felt the efforts of this first year were moderately successful; they look for it to become more successful as time goes on and clubs and "individuals become more publicity oriented."

It is true that it will take time to reach everyone we want to reach and spread the square dance story. The results, however, can be well worth all labors. Take a look at some of the ideas of the NNJSDA. Perhaps your association can use a similar approach to help its member-clubs promote square dance week for 1973. If you are an individual club, you, too, can find suggestions here to foster interest in your community in square dancing.

Watch The Deadline

Square dance week for 1973 is September 17-23. Be sure to disseminate information to your clubs and to the general public in ample time to be of use before and during these dates.

NNJSDA mailed its packet of information to all member square dance clubs in early July to permit implementation of any or all of the ideas it contained. In abbreviated form, here are the topics they covered.

The Publicity Campaign — In general pursue a variety of avenues . . . Don't worry if efforts overlap those of another club; they can reinforce each other . . . A project need not be expensive financially but it does require enthusiasm and time.

The Newsletter — Involve all club members with your plans via a newsletter . . . Send a

newsletter to all potential class participants; a week before class starts follow up with a second letter and then a telephone call on the day of the first meeting.

Posters — Winner of a NNJSDA poster contest was selected to publicize square dance week . . . Other posters are available from the American Square Dance Society . . . Consider store windows, libraries, bulletin boards at markets, schools, churches, etc. for posters.

Newspaper Publicity — All general rules for submitting a publicity release to a newspaper were given (See Publicity handbook put out by American Square Dance Society) . . . Be sure releases to a local newspaper come from a local resident. (A listing of all local newspapers and their addresses was included.)

Radio Publicity — Check radio stations to include square dance class information in some of their public service time, sometimes called "calendar" or "bulletin board" . . . Keep radio releases brief and to the point. (A listing of most radio stations and addresses was included.)

Demonstrations — Check local Chambers of Commerce, shopping centers, county fairs, as possible places to demonstrate . . . Also PTA units, church groups and fraternal chapters . . . Be prepared for maximum impact by taking leaflets with you about square dancing and information of classes beginning in the area.

Sample letters and sample radio and news releases were also included in the NNJSDA kit.

There is no time like the present for associations, clubs and individual square dancers to pull together to put over National Square Dance Week this coming September and thus swell the ranks of square dance classes this fall. Perhaps some of the ideas used by the Northern New Jersey Square Dancers Association will spark YOUR move in this direction.

The WALKTHRU

Ben and Beth Luser of Sacramento, California, conjure up happy recollections of past and present events with this display of badges on a framed bulletin board.



ORGANIZATION CUM LAUDE

IF YOU'VE EVER BEEN responsible for making the arrangements for a special event that involved a lot of people, you'll appreciate the following tale. If you have never been responsible, read on and take a leaf from the following book for future reference.

This past April, two segments of The American Square Dance Workshop set out to tour the South Pacific. They were graciously hosted by square dancers in Sydney, Australia, and Christchurch and Auckland, New Zealand. Nothing but praise rang from the lips of the American dancers for all the fellow square dancers they met.

For a view of one group's organization, come look behind the scenes at the evening in Auckland. Caller Dennis Spackman and the Hillsborough Square Dance Club arranged to transport, dance, serve supper in individual homes and return to the hotel 79 American dancers in the first contingent and 38 in the second.

As the dancers arrived at the Hotel Intercontinental in Auckland, they found a note of welcome along with the number of a car which would pick them up. 41 cars were assigned to collect the 79 individuals in as close to 10 minutes as possible.

Prior to their arrival, the club members providing the transportation were furnished with corresponding numbers to put on their wind-screens and were told to gather at a street position one block from the hotel at 7:10 pm. At 7:22 they motored forth, in numerical order, into the circular driveway of the hotel.

There another club member greeted the Americans, opened the individual car doors, and away sped the convoy.

The final report was that the doorman, the porters and the hotel management stood with their mouths open in amazement as 49 cars left with 79 Americans in less than 15 minutes with no added strain on the normal hotel traffic congestion.

In a similar manner, all the Americans and their newly found New Zealand friends were transported to 16 homes of the club members for a "light supper" which turned out to rival any full-laden smorgasbord.

A mimeographed chart of the background organization was given to each Hillsborough member showing the name of the American guest, the car escort and host, the car number



Dennis Spackman of New Zealand (center) with ASDW tour escorts Wally Schultz (left) and Don Armstrong (right) at the square dance in Auckland.

and the name of the supper host. In addition, a time schedule was prepared for each member and guest. Even the weather was taken into consideration, so that in the event of rain each car's number was to be fastened on the inside of the windscreen.

Leaving nothing to chance means a great deal of advance work in any organized situation. But it generally pays off. In this instance, it helped accomplish an "unforgettable experience", for the Americans who participated.

GOOD JUDGEMENT

From time to time we hear, read or write about the need for square dancers to use good judgment about what they do and how they act (and thus appear to the general public) when they are dressed in square dance attire. From the pages of the March 1973 *Oregon Federation News* comes a letter which reminds all of us that we should also be aware of our use of judgment at square dance clubs, festivals, institutes, classes, etc. We once heard the opinion offered (this happened to be in reference to a slightly off-color joke), "If it offends one person, it isn't worth using." That's a fairly strict but very safe rule to follow.

Because we use this letter to illustrate this point and not to embarrass anyone, we have omitted both the author's name and the setting of the incident.

"Last month while I was attending — — —, I had the unpleasant experience of witnessing what must be the lowest form of practical joke or skit I have ever had the misfortune to view.

"During one of the breaks between tips, while all the dancers were standing around, one man in a group of four dancers, collapsed to the floor in a heap. The man gave the appearance from a distance of having had, or experiencing, some sort of heart attack.

"At this point the group he was with backed away and the caller on the bandstand began to shout furiously for a doctor. When no doctor appeared, I began to rush to his aid as I am a Certified Red Cross First Aid Instructor. When almost to his side, another dancer appeared, toting a black bag with a grossly lettered 'M.D.' on the side, and produced a tire pump with which he 'saved the man's life.'

THE WALKTHRU

"Many people found the skit very amusing. I, for one of a large number, did not.

"There have been times at square dances when actual heart attacks have taken place. I feel that a 'cry of wolf' at a large dance is very detrimental to the activity of square dancing. It may indeed lull the people into a sense of complacency if it were to occur again.

"I am FOR skits at square dance activities. I feel that they really liven up and add something to the activity. However I believe that there is a fine line between being funny and having serious consequences . . . This is simply a plea from one concerned individual to all clubs and dancers to please use some common sense and good judgment in the planning of their next skit."

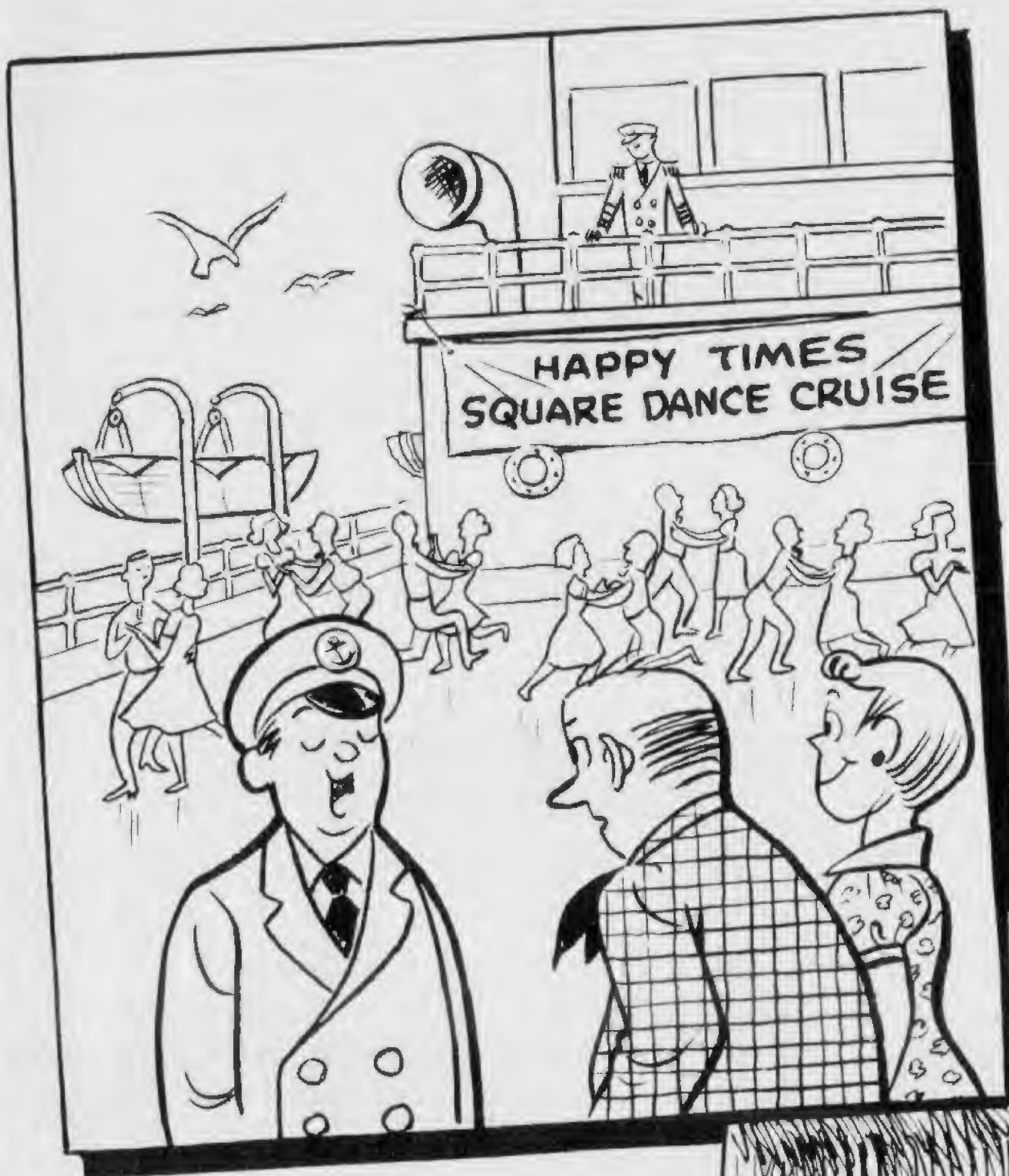
BADGE OF THE MONTH



Fairfax, Virginia, joins the Badge of the Month honorees with the Circle Squares club badge. As its members enjoy dancing both squares and rounds, the group decided to design a badge which would be truly representative of its name. The result: a hollow black circle and black square linked together.

The editor of *SQUARE DANCING* sends his thanks to the Circle Squares for extending honorary membership to him.

SQUARE DANCE DIARY by a square dancer



Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

VACATION TIME

"...THE CAPTAIN SENDS HIS COMPLIMENTS AND REQUESTS THE HONOR OF YOUR PRESENCE IN HIS NEXT SQUARE..."

"...LOOKS LIKE THEY WERE EXPECTING US..."



We invite you to send in your suggestion for a scene in the Square Dance Diary.

Let's talk about the Round Dance Picture



THOSE WHO HAVE BEEN in the square and round dance activity for some twenty or more years remember the time when all callers taught round dancing as an integral part of square dance instruction. The people who square danced knew a few rounds and participated in this segment of the activity as a matter of course. It was possible to combine the teaching of squares and rounds for the simple reason that both were less complicated — there wasn't as much to learn. In those days, during the course of twenty or so lessons, the dancers were able to assimilate the square dance basics and master the most popular as well as the traditional round dance routines and were ready to dance anywhere.

Then a change slowly took place. New movements were added to the square dance repertoire. Additional square dance recording companies came into being, and callers found themselves in a situation where more and more of their time was spent in keeping themselves and their dancers up with the constantly changing square dance activity. The new experimental movements had to be learned as well as the new singing calls which were appearing in increasing numbers every month. Because there was more to learn, it just naturally took longer to teach a group the fundamentals. And so it was that callers spent less and less time on the round dance teaching portion of the lessons.

About this time, out of necessity, came the round dance teaching specialist. Many evolved

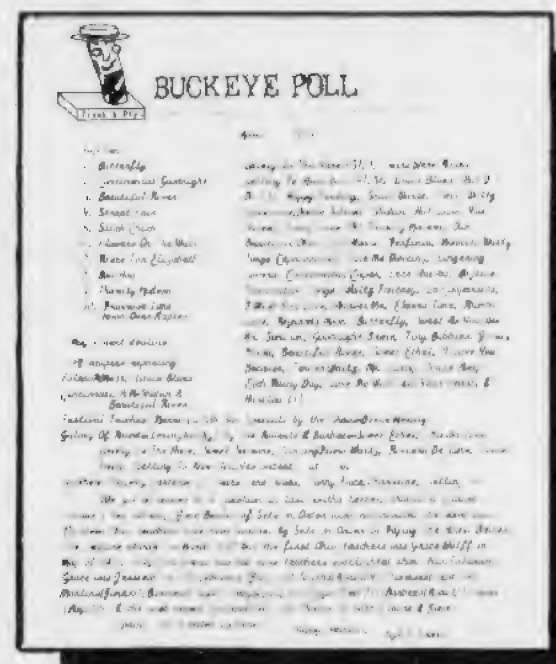
from the ranks of square dance callers who were interested in this phase of the activity and were capable teachers. Some were dancers who had a special aptitude for couple dancing and a flair for teaching, who perhaps also had a background of other forms of dance. In a short time special classes in round dancing sprang up, and in order to meet the increased interest more and more dances were choreographed. To be a "round dance specialist" under this new concept, it became necessary to devote at least one more night each week to the activity. And so it was that a separate round dance program emerged from the square dance activity.

Today there is quite a difference in the amount and nature of round dancing one observes at a square dance. At one end of the spectrum is the square dance group where no rounds are done. In contrast are the square dance evenings where from thirty to forty-five minutes are devoted to round dancing and to the teaching of an easy round prior to the square dance program itself, and where two rounds are danced between tips during the balance of the evening.

We've seen the same changes occur in round dancing that previously affected square dancing; countless new dances, new terminology, special round dance teachers associations, etc. Weekend and week long institutes devoted exclusively to round dancing are becoming commonplace. Even at the National Conventions round dancing seems to be a separate

Publication in the Round

The Buckeye Poll is the "baby" of Frank and Phyl Lehnert of Toledo, Ohio, and this 8½ x 14" mimeographed sheet is jam-packed with information for the Ohio round dance teachers. All Ohio teachers are polled and the information tabulated. The result is a Top Ten list for the month, a rundown on what is being taught across the state and the dances that are presented at various festivals and institutes conducted by these teachers. This is a labor of love and Frank and Phyl are to be congratulated on a fine job of disseminating useful information.



entity. Within the activity itself, there are divisions based on ability and experience; easy, intermediate and advanced or challenge levels.

The question arises — Is this an irreparable separation of these two parts of this great activity? If so, is it a good division? If not, what can be done to once again bring the two phases together? Perhaps the blossoming of a separate round dance activity will allow a return to a "normal" program of square dancing with square dancers rounds included as a

natural "partnership."

In coming months this section of **SQUARE DANCING** magazine will present a "dialogue" between leaders from diverse areas on subjects of interest to leaders and dancers. It is our hope that readers will consider the opinions expressed in this feature and send us their own thoughts about the state of round dancing and express their ideas on subjects that will be of benefit to leaders, dancers and to the activity as a whole.



Don and Jerrie Day — Traverse City, Michigan

ANYONE REMEMBER THE DAYS when it took only six nights of lessons to learn to square dance? That's when the Days started, in Flint, Michigan, in 1953.

Transferred to Traverse City in 1955, Don and Jerrie entered the calling field by teaching a group to square dance in 1956. Having been introduced to round dancing by El and Marty Dunlap prior to the transfer, they found themselves in the position of having learned one more round than the rest of the group dancing with them and it followed that they were asked to teach that dance to the group.

Don and Jerrie's first round dance group was formed in 1957 and they presently call for two square dance clubs and teach three round dance groups. Most of this activity is carried on at their home, where they dance in

what is known locally as Day's Hall. This is a room built on to their home by a group of friends one summer. The friends designed it, Don is only a block carrier or nail pounder (when he is told where to pound). They teach one class a year in both squares and rounds in this hall.

As a part of their recreation program, Don and Jerrie called for inmates of the Traverse City State Hospital for eight years. Don also spent five years on the teaching staff of Northwestern Michigan College as a square and round dance instructor in the physical education program.

On the personal side, Jerrie is the office manager for a woolen goods company and is an excellent seamstress, making all of her dance dresses. Don is an engineer with the Michigan Bell Telephone Company. Jerrie is the dancer in the family — Don admits that he didn't learn to dance until in High School and for years did the same step to every rhythm. He insists that you *can* two-step to the waltz and almost everything else, if you really put your mind to it.

Their philosophy? Keep it light, keep it within everyone's capabilities and keep it fun. The Days teach squares and rounds for fun and when the day arrives when this is no longer true for them and the dancers — that's the day they'll hang up the mike.

Planning a Square Dance Vacation Trip?

Be sure that you take your 1973 Square Dancer's Guide (bound into the center of your February issue of **SQUARE DANCING** magazine) with you in the glove compartment of your car or in your suitcase. You'll be surprised how many vacation spots around the world feature square dancing. Planning a trip abroad? Check your listings before you leave home and perhaps you can include an extra dance night on your itinerary. When writing one of the guide listings be sure to include a return, stamped and self-addressed envelope to help insure a reply. You may think that travel is fun but you haven't really begun to have fun until you include a square dance vacation institute, a dance visitation in a strange town, or a tour with other square dancers in your plans.

• Recap

Review of Past Chapters

MID-SUMMER IS A PERFECT TIME TO BREAK in the long range project of creating for square dance callers a storehouse of knowledge in the form of a textbook. We've been at this venture for a good number of years, long before January, 1970, when the first chapter appeared in this magazine. At one time we thought we might put out such a book as the work of just one author. We began our writing back in the mid-1950's doing a chapter every now and then as the opportunity presented itself. Ten years later the book was still far from complete. We noticed, as we read back over what we had accomplished in a decade of writing, that two very strong factors tended to make such a textbook project impractical. For one thing, when we looked at what we had written ten years before we found that so much of the material had become outdated. This was not so much the case when we were writing about the philosophy and attitudes of square dancing, as it was in respect to techniques and dance material. It was obvious that a textbook, to be of lasting value, needed to include subjects that would not go out of style.

Because square dance calling and teaching is such an individual and personalized art, it simply could not be practically covered by a single author. To catch the true flavor of calling, such a book required a little of this caller's experience, and a touch of that caller's natural ability plus a bit of another caller's philosophy. In other words, to give a complete picture of calling and teaching we need a composite view that blends the abilities and knowledge of many callers.

Long before the initial chapter appeared in print we had outlined the subjects that we felt were requisite in a complete callers text. Next, we went through the list of those callers and teachers throughout the world who had successfully achieved some prominence in the field of calling and, where possible, matched their particular abilities in specialized fields to one of our chapter headings. In some cases the individual being considered possessed such a variety of talents that it was difficult to decide on the most suitable subject. But finally, after a number of month's planning, the assignment requests were completed and sent out. All those who were invited to participate reacted favorably to the challenge and in mid-1969 the first chapters were received.

The task of editing has been no minor chore. In addition to the regular editorial staff, Don Armstrong was brought in as an editorial consultant and on a number of occasions the manuscript for a particular chapter was sent to a second contributor for analysis and in more than one instance a chapter has been re-written a number of times to cover the in-depth aspects of a particular subject. The rather unique text that has resulted could only have been written by a staff such as this. The twenty-seven chapters already in print reflected the thinking of 24

authors whose total experience in square dance calling and teaching come close to 500 years.

Still in the works are another twelve or more chapters that could take us ~~through the end of 1974 to record~~. And what after that? Our goal all along has been to reproduce the book as a single bound volume, perhaps increasing it by a few extra chapters and adding a thought here and there to weld the whole thing together. Putting it all into perspective at this point, let's take a look at what has been covered so far by checking the chapter titles, authors, and a brief resumé of the contents of each segment:

Preface (Jan. 1970) **Some thoughts on the Responsibilities of the Caller**
by Dorothy Stott Shaw

In this lead to the text, the first lady of American Square Dancing lists the eight responsibilities of the person who calls and teaches square dancing: (1) He needs to understand the simplest principles of dancing, in depth. (2) He needs to understand music to a considerable degree. (3) It must be very clear to him that the instrument for which he is personally responsible is his voice. (4) He has to be a better-than-tenth grade geometrician! (5) He needs to be a fairly good electrical engineer! (6) It is essential that he be a psychologist. (7) He must also be a diplomat. (8) He must have an open mind.

Foreword (Jan. 1970) **What it Takes to be a Caller — Staff**

Of the many requirements facing the dancer — about to become a caller — none is more important than that he have a deep and gnawing urge to call. The aspiring caller should be a competent dancer. He must have the desire to help other people discover the pleasures of square dancing. He must have infinite patience, should possess an inherent reaction to rhythm and music and should have the natural abilities of leadership. A new caller will soon discover that the longer he is in the activity the more there is for him to learn.

Chapter one (Feb. 1970) **First Things First — Staff**

The very basic needs of the new caller include (1) Finding some people to call to, (2) locating a spot where he can take his people, (3) locating a record player, a means of voice amplification and some recorded accompaniment music and (4) have some dance material to call. He should start working with those who have never danced before — this means that he will know more about square dancing than they do. Most important of all — be patient!

Chapter two (March, Apr. and May, 1970) **The Science of Calling**
by Ed Gilmore

A caller, to learn from the beginning, should understand these terms that are defined in this chapter: (1) movement, (2) command, (3) figure, (4) timing, (5) fill. The types of recorded square dance music that will most concern a caller are patter call records and singing call records. It's important that a caller select his accompaniment carefully and that he understands these elements: Beat and Phrase. He should also know how many beats it takes for a dancer to do each movement comfortably. Sight Timing, what is it? As the caller's experience grows, his skill in both Sight Timing and Step Value Timing will improve.

Chapter three (June 1970) **Music** *by Bruce Johnson, Jim Mayo and Norm Wilcox*
Dancing involves matching the movement of the dancers to the beat of the

rhythm. In square dance music there are three basically different kinds of rhythm. The BOOM chuck, BOOM chuck of 2/4; the BOOM, BOOM, BOOM, BOOM of 4/4 and the RA ta ta, RA ta ta, RA ta ta, TA ta ta of 6/8. An important characteristic of square dance music is its speed or tempo. In music, speed is the number of beats or steps a dancer takes per minute. Melody, Harmony and Phrasing, what are they and how do they involve the caller and the dancer? Music is to dance to. It's square *dancing*, not square *standing* and square dancing *to music* is fun!

Chapter four (Aug., Sept., 1970) **Voice** by Ardy Jones

The caller's voice is his single most valuable and irreplaceable possession. How he develops his voice and how well he uses it in calling largely determines his calling effectiveness and appeal to the dancers. Perhaps the greatest cause of tension and voice strain, especially for newer callers, is attempting to call dance figures and materials with which he does not feel entirely secure. Never undertake formal study of singing, speech or drama and attempt to use calling material or do calling as any part of that specific study. It does not work. Physical posture and mental attitude both have a very great effect on the quality and clarity of the voice.

Chapter five (Oct. 1970) **The Caller's Wife** by Bob Osgood

Contemporary square dancing is an ideal activity for husband and wife to share. When one-half of this partnership decides to call, the situation is changed and the wife finds herself without a dancing partner. This does not mean that the caller's wife no longer has a role to play — it simply means that the role has changed. She becomes a booking agent, sees to hall rentals, offers advice and help to dancers. She helps her husband, the caller, in his public relations, checking sound, evaluating his performance as a teacher and caller, and sees to it that he takes off for a dance in a relaxed frame of mind, ready to "call up a storm" when he takes his microphone in hand.

Chapter six (Nov. 1970) **Leadership** by Lee Helsel

Personal leadership qualities which must be developed and practiced if one hopes to become a successful caller-leader include: Dependability, Honesty, Loyalty, Sincerity, Cheerfulness, Firmness, Optimism, Fairness, Foresight, Imagination, Open-mindedness, Self Reliance, Cooperativeness, Tactfulness, Unselfishness, Friendliness. Practical leadership elements that can be applied, and if followed, prove to be helpful would involve the following: (1) Avoid extremes — follow the principle of "the greatest good for the greatest number." (2) Develop sensitivity to the needs of people. (3) Evaluate your actions, programs and results of your leadership on a continuous basis. (4) Develop and adhere to a code of ethics toward other callers. (5) Be enthusiastic — it's contagious. (6) Develop a sense of humor — that's where the fun is. (7) Overlook mistakes of dancers. (8) Anticipate blunders — your job is to help people avoid them. (9) Be patient — one of the harder things to do. (10) Develop confidence through preparedness. (11) Program just enough — don't overdo a good thing. (12) Expect the best from your dancers. (13) Get to know your dancers. (14) Be flexible — change plans to suit the situation. (15) Admit mistakes (we all make them).

"Recap" continues next month.

A History of Square Dancing

By Ralph Page
Keene, New Hampshire

The Early Years



—Dance Schools

FREQUENT MENTION HAS BEEN MADE concerning the old time dancing masters and their dance schools. It is difficult in this day and age to understand the extent of their influence on square dancing. They persisted from the very early 1700s throughout the eighteenth and nineteenth centuries. In large cities such as Boston, New York and Philadelphia, their schools were known as "Dancing Academies." And there were many of them in the large cities. Large towns such as Providence, Rhode Island, Hartford, Connecticut, and Springfield, Massachusetts, supported at least one and often more of the dance schools. Small country towns were not completely ignored as one learns by reading the small town newspapers of the nineteenth century. In the early years the dancing masters taught their pupils the dances that were popular that season in London and Paris. Much later, they began to create dances of their own. In turn, the dance schools in the larger towns imitated what was taught in the city "Academies."

"Deportment" and "Etiquette of Dancing" were taught at the schools as well as the figures of the dance. Of no less importance were the periods spent in teaching the pupils how to conduct themselves at "The Supper Room," "Public Balls," "Private Parties," "Country and City Balls," "Ball Dress for Gentlemen and Ladies." You were admonished, "In dancing, let your steps be few, but well and easily performed, the feet should be raised but very little from the ground, the motions of the body should be easy and natu-

ral, preferring to lead your partner gracefully through the figure, than by exhibiting your agility by a vigorous display of your muscles, in the performance of a pigeon wing, which may do very well for a hornpipe but would be quite out of place in a Quadrille or Cotillion." (Howe's Ballroom Handbook, 1858.)

Young ladies learned, "The first thing for a lady to consider is simplicity of attire, whether the material be cheap or costly — such simplicity as produces the finest effect with the least apparent labor and the smallest number of articles. The next thing to be considered is elegance of make and propriety of colors. Fashion in general will determine the former; but the latter must be left to individual taste." (Howe's Ballroom Handbook, 1858.)

The best of the old-time dancing masters took their work seriously — very seriously indeed! They published books containing the figures for the dances that they taught in their schools. A few of them prefaced the figures with many pages of advice to the would-be dancer. One of these books, written by Francis D. Nichols, of Boston, Massachusetts, in the very early 1800's was: "A Guide to Politeness, or, A System Of Directions For The Acquisition Of Ease, Propriety and Elegance Of Manners. Together With a Variety Of Approved Sets Of Cotillions and Contra Dances By Francis D. Nichols, Instructor Of Dancing In Boston." (Now there is a longwinded title if I ever saw one!)

On page one in his opening words "To the Public," Nichols has this to say: "The Editor undertook the task of instruction in dancing,

fully conscious of its many and laborious duties. It has ever been, and ever shall be, his greatest endeavor to inculcate in his schools, *good manners united with morality*. And never on any account will he encourage, for the promotion of the one, anything which might have a tendency to undermine the other." He lays it right on the line what to expect in his school, like this: "The great object of this treatise is to introduce into his schools, for the benefit and use of his pupils, as perfect and complete a system of the grand art of dancing, with all its usual attendants, as the talents, long experience, and observation of the writer could possibly produce. He has long hoped that some professor in the art, more able and learned than himself, would have presented to the publick a treatise, more complete than has hitherto appeared, for the instruction of the pupil, not only in the various movements of a dance, but in that more noble and important part of the art, the correction of awkward movements of person, and the general formation of manners and behavior." To the purchasers of "A Guide To Politeness," it was not a case of buying a "pig in a poke"; you paid your money and knew exactly what you were going to get.

Rules of Conduct

All of the dancing masters had rules of conduct that were to be observed in their school. These rules differed, of course, with the dancing master. Still, they followed pretty much the same general idea. With the very first lesson at the Nichols school, every pupil was handed the following:

Article 1. No gentleman will be allowed to take lessons in dancing, or perform in any figure with surtout or boots on. (A surtout was a man's wide-skirted overcoat with tight-fitting waist, reaching below the knees.)

Article 2. No gentlemen will be so indecent as to smoke cigars in the hall or drawing room, or spit upon the floor.

Article 3. No person shall be permitted to talk while the teacher is giving lessons, so as to be heard above him or the music; nor to converse, while performing in a dance.

Article 4. No spectator will be permitted, except on days and evenings particularly appointed for that purpose.

Article 5. The pupils will show that attention, one to the other, that is comparable with the politeness of the accomplishment.

Article 6. In practicing the steps and various movements in dancing, no one will laugh at

or ridicule the awkwardness of another's movements. "Frequent and loud laughing is a sure sign of a weak mind, and no less characteristic of a low education. It is the manner in which low bred men express their silly joy at all things."

Article 7. The instructor will openly point out to his pupils all errors and improprieties of behaviour without intending offense, and endeavor to expel all trivial failings which have the least tending to injure their appearance.

Article 8. The teacher will abandon the idea of commanding respect in his school by an uncivil mode of using authority. If a pupil deviate from the rules, it will not be imputed to ignorance, but considered an act of insolence and ridicule.

Article 9. The pupils will, in general, draw for partners and precedence in the dance. And no person can be justified in making any exception to his partner or place, through any dislike to either, which if done, will be considered a great deviation from the character of a gentleman, highly insulting to his partner, and an imposition upon the school. Indeed, this is one of the greatest errors in a ballroom; and tends strongly to create envy, disgust, hatred, malice and revenge, and is of all impoliteness the most gross and insolent.

Article 10. No dispute, low wit, or illiberal reflection will be permitted in the hall.

Article 11. There will be no contention respecting figures, when upon the floor. The teacher will follow his own taste, unless the leading couples request permission to make a choice, which, if proper, will be granted.

Article 12. No pupil will enter or leave the hall, without making the proper address as taught him in the school.

Article 13. No scholar will pass across the hall with his hat on.

Article 14. Every pupil will pay particular attention to the lessons given him while in the school, both in dancing and propriety of behaviour.

Article 15. A portion of the time devoted to instruction will be employed in practicing the different manners of address, and the necessary parts of behaviour as laid down in the "Guide to Politeness," that the pupil may well understand them; and by such practice appear in his manners and behaviour the more easy and agreeable.

Yes, customs and manners have certainly changed!

(To be continued next month)



1



2



ENDS TURN IN and ENDS DUCK OUT

A WORK HORSE since the early 1950s when it was introduced by the late Ed Gilmore, Ends Turn In has proved to be an extremely versatile basic. Originally constructed as a

complete dance pattern, the movement has since been adapted to blend into many situations.

In the standard two facing route lines situation shown in the photographs (above) we start with the lines of four having passed thru and with the dancers now standing back to back (1). On the call "Join hands, arch in the middle, the ends duck thru" those in each line of four retain handholds. The center couple makes an arch and those at each end of the line move forward, fold to face the couple making the arch and join inside hands (2). The couple on the outside releases handholds with the arching couple then, ducking under the arch, the dancers move to the center of the square as the arching couple, moving forward to the outside of the square (3), does



5



6



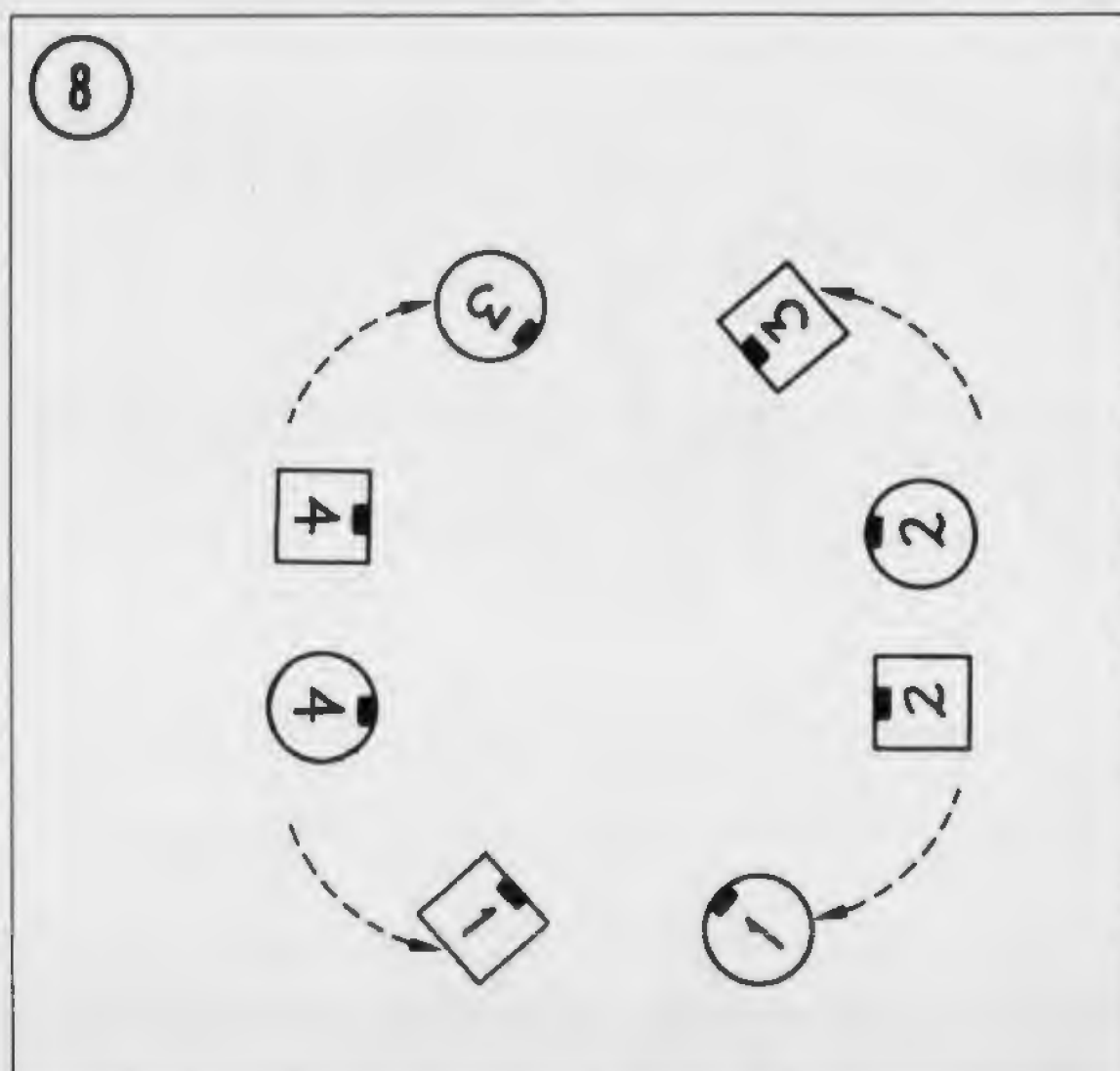
an automatic frontier whirl (4). At this point the Ends Turn In movement has been completed and those in the center of the square are in a position to follow the next call.

In Ends Duck (turn) Out, the pattern is almost the same with one exception. The arching couple in this instance will be facing in, so rather than doing a frontier whirl after a couple has ducked under the arch, the arching couple will simply lower their hands and remain facing in toward the center of the square.

Starting from two facing route lines (5), on the call Ends Duck Out those in the center of each line will raise inside joined hands to make an arch. Those on the ends, while temporarily retaining the handhold of the person beside them, will move forward (6) until they face the outside arching couple.

Releasing handholds with their opposite but taking their partners hand, they will move forward ducking under the arch (7). Once having gone under the arch they release handholds with their partner and, as the lady goes to her right and the man to the left to follow the next call, the arching couple simply lowers the joined hands and moves back slightly into place (8).

Like so many of the movements that have been with us for a number of years, Ends Turn In (Out) will continue to be used in the future. Sometimes the pattern will receive an extra dose of prominence by being incorporated into a popular contemporary singing call. Also, you'll find this movement in at least one contra including Old Raccoon, written by Don Armstrong.



DO THIS
and You'll be a
more Considerate Dancer

NUMBER

9

FRESH FROM
THE ZOO!

• • •

DAMP AND HAIRY
TO THE TOUCH



CHANGE TO
A LONG SLEEVED
SHIRT

... FOR
BETTER DANCER
RELATIONS

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Arizona

White Mountains Square Dance Clubs will present their 24th Annual Festival at the new High School gym in Show Low on July 20 and 21. Arizona and out of state callers will provide dancing to live music by Schroeder's Playboys. The Winslow Warshield Dancers will entertain during the Chuck Wagon Bar-B-Que served at Noon on Saturday.

New Jersey

Guest callers for the Hayloft in Asbury Park for July will be Doc Gray, Buzz Chapman, Shirley Watson, Clint McLean, Paul Andrews, Bill Kresge and Roy Keleigh. The Tenth Annual Night Owl dance will be held on July 21, with refreshments served at midnight and buns and coffee at dawn.

California

Poinsettia Crosstrailers of Poway were pre-

sented with a beautiful white fur goose, a sign of prosperity and happiness. Since the Crosstrailers have prospered and have so much fun together, they will bring this goose with them on their visits to other clubs, hoping to spread this prosperity and happiness. They are seeking a name for said goose and have asked for suggestions from those visiting their dances. They meet every Friday at the Recreation Hall in the Poinsettia Mobile Home Park on Edgemoor Road in Poway.

—J. W. Royal

Cow Counties Hoedown Association held their Memorial Day Hoedown and Installation Ball on Sunday, May 27 at the Riverside Municipal Auditorium. Cow Counties Callers Association members provided the calling and round dancing was programmed.

Maine

Loring Promenaders of Loring AFB enjoyed a Fun Badge Night. Dancers displayed their badges and the winner was the couple with the most badges. Caller for the evening was Earle Merchant. The group dances twice a month at the Whispering Pines Recreation Center at Loring Air Force Base.

Manitoba

Uni-Squares of Transcona held a "Robbie Burns Night" on the anniversary of the birth of the Scottish poet, Robert Burns. Many clubs were represented and five guest callers plus the regular club caller kept the dancers moving. Following the last tip and Grand March the dancers lined up in rows of sixteen. The traditional Scottish dish "the Haggis," was piped in by a piper from the Transcona Pipe Band in full dress, followed by a club member in kilt and jacket carrying the haggis high on

A portion of the crowd watching the piping in of "haggis" at Uni-Squares Robbie Burns Night in Winnipeg, Manitoba.



ROUND THE WORLD of SQUARE DANCING

a silver platter. A wonderful evening was had by all and the haggis was delightful.

Shilo School Schooners, a group of sixth and seventh graders, concluded the completion of their 50 Basics in April with the presentation of diplomas to 41 students and three teachers. Invited guests were senior square dancers from the Shilo Prairie Schooners. Their banner depicts a schoolhouse on wheels with the school's name (Greenwood) above the front door. Caller-instructor was Jack Lewis, assisted by teachers Anne Brow, Dale Lund, and Jerry Baltesson. Start 'em young!

Shilo Greenwood School entered two squares of dancers in the Brandon Festival of Speech Arts and Folk Dancing in April. In matching outfits, this was the only one of six groups to perform modern square dancing. This festival has classified square and folk dancing as non-competitive, which should bring forth more entries as square dancing is for fun, not prizes.

—John Thomson

Oklahoma

KVOO Radio in Tulsa broadcasts a half hour square dance program every Sunday night at 10:30 PM. This is a 50,000 watt station which covers several states West of Tulsa, the program is for square dancers everywhere and there is no charge for announcing dances. Caller Otto Dunn is emcee for the show and a special guest is featured each week. Anyone wishing to have their dances promoted through the program are invited to contact Otto's Square Dance News Roundup, KVOO Radio, P.O. Box 1349, Tulsa, Oklahoma.

This flyer is used to acquaint dancers with the weekly square dance program on Station KVOO in Tulsa, Oklahoma.



Washington

Washington State's good will ambassadors of square dancing, Lynn and Barb Naylor, vacationed recently in Australia and New Zealand. They were royally entertained by Norm and Betty Johnson, Charles and Peggy Vaggs, and Les and Pat Schroeder in Australia. In New Zealand, Gordon and Gwen Nuttall and Art and Blanche Shepherd entertained the couple before their departure for home. At the time of their visit they were happy to learn that many of the fine dancers from "Down Under" were making plans to attend the 1976 National Square Dance Convention in California and perhaps visit the Pacific Northwest. —Pat Feeney

Florida

Pensacola Square and Round Dance Council sponsored the 21st Square and Round Dance Festival on June 28-30 at the Pensacola Municipal Auditorium. Marshall Flippo, Don Franklin, Paul McNutt, Joe Robertson, Elmer Sheffield, and round dance leaders, Howard and Norma Smoyer, provided the program of dancing. Rhythm Outlaws Band of Dallas, Texas, furnished live music for the event.

Illinois

Plans for the 14th ISDCA Callers and Dancers Institute are nearly completed. The event is to be held August 18-19 at Fischer's Hyatt Lodge, Belleville. A weekend seminar designed to benefit everyone interested in the square dance activity will be conducted by Chuck Bryant of San Antonio, Texas. The Saturday evening Ball with Chuck Bryant will be preceded by a smorgasbord dinner. For information contact Dave Allen, 5017 A Grover Ave., Scott AFB, Illinois 62225.

Queens and Deans from Evergreen Park and their caller, Jean Sedlack, performed for the patients at Veteran's Administration Hospital in March. A program of squares and rounds with an Irish theme was presented. Special guest was caller Irene Smith from Hometown, who played the guitar and sang Irish, Country and Western songs. The same group presented a program of square, round and ethnic dances from around the world at the Chicago Flower and Garden Show.

—Irene Smith

Three peaceful days of beauty, comfort and hours of round and square dancing are prom-

Round dance instructors Clara and Roy Dunlop (right), of Regina, Saskatchewan, recipients of the Shilo (Manitoba) Prairie Schooners traveling schooner at the club's annual Spring Trek. Guest caller Bill Isaac (left) is also from Regina.



ised at the Fun Weekend Vacation at the Wagon Wheel Lodge in Rockton on July 6, 7, and 8. Dancing by the hour will be held in the impressive Viking Hall with both rounds and squares led by Bill and Doris Reilley.

Kentucky

Square dance enthusiasts traveling through the Bluegrass State are invited to visit Natural Bridge State Park in Slade, Kentucky, and enjoy the weekly Friday and Saturday night dances that are held from May 5 through September 1 on Hoedown Island. Both Mountain and Western styles are included.

—Richard Jett

Tank Town Twirlers presented their 5th Gold Brick Dance at Fort Knox on June 10. This event offers the opportunity to visit one of the most colorful and interesting locations in the nation. Dick Jones and Ray Bohn called for the dancing; there were tours of the Fort and Patton Museum.

—Al and Judy Davidson

Japan

Special dances are in progress all around the Honshu Island. Everyone is having a grand time squaring up. Merry Pioneers entertained nearly 300 dancers at their anniversary dance. Five callers were on hand to call at the Fuji Merry Mixers get acquainted dance. A new club is in operation at Yokosuka; the WEST-PAC Whirlers, with Clyde Bell as club caller. Dates for the 12th Japanese Square Dance

Convention are August 31 to September 2. It will be held at Hakone, Japan, which is near Mt. Fuji. Participating groups hope to see lots of Americans in attendance.

—Jack Summers

Wisconsin

Menomonee Falls, a few minutes drive from Milwaukee, is the locale for the 15th Wisconsin Square and Round Dance Convention. It will be held on August 17-19, and many good callers and leaders will be on hand for the dancers' enjoyment. A complete program of dancing, style show, and exhibitions are planned. Camping facilities are being provided for those desiring to camp.

New Zealand

Mr. Norman Kirk, Prime Minister of New Zealand, has accepted an invitation to officially open the Southern Hemisphere Square and Round Dance Convention which will be held in Christchurch February 8, 9, and 10, 1974. The Convention will immediately follow the Commonwealth Games and it is hoped that a large contingent of dancers from North America will attend both the games and the convention.

Arkansas

Cal Golden will call a two-day festival at the new air conditioned Dogpatch, U.S.A. Convention Center at Dogpatch, Arkansas, on August 3 and 4. The festival is sponsored by
(Please turn to page 58)

SOUND BY HILTON



THE AC-200

Two hundred watts of power and a variable-speed turntable, all in one cubic foot! Only 6"x16"x18" with the lid in place; total weight only 19½ pounds. The AC-200 twin-channel amplifier can be hand carried aboard any airliner; its compact size and outstanding quality and performance have made it the choice of more travelling callers than any other sound system. But you don't have to fly to your dates to use and appreciate the AC-200. The first time you use it, you'll be impressed by the quality and clarity of the music and voice programs, and by the power and flexibility it places at your command. And the first time you carry it up a flight of stairs to a dance you'll appreciate its light weight!

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Twin channels, 100 watts peak power on each channel. The AC-200's output rating is not just paper power, either — it has actually covered more than 200 squares. It wasn't turned full on; it didn't distort; and everyone could hear. We have more than 1600 witnesses to prove it! You can use one channel to cover as many as 100 squares, holding the other in reserve or using it as a caller's monitor by plugging in a speaker; or by the flip of a switch put both channels under a single set of controls. Also provided is a special "Low Gear," to make control easy in small halls. The AC-200's fidelity, response, and latitude of tone control have no equals in the square dance field.

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Speed is continuously variable from 30 to 50 rpm, control arm has 8" sweep. Revolutionary direct drive minimizes wear points. Hysteresis-synchronous motor — no warmup time, no speed fluctuation from voltage variations.

THE SPEAKERS

Altec-Lansing model 417 speakers, in folded horn enclosures. The AC-200 is capable of overloading almost any other speaker on the market, but the SS-ALT can handle its output without distortion or damage to the voice coil. The Hilton SS-ALT speaker is guaranteed to outperform any other speaker or combination of speakers in a single enclosure, or your money back.

THE HILTON WARRANTY

If you're not completely sold on the AC-200-ALT-2, return it within 30 days for full refund. Two-year-warranty includes repair or replacement of any defective unit, freight charges prepaid, within U.S. and Canada. For more information write or phone

Hilton Audio Products, 1061-E Shary Circle, Concord, CA 94520 or Phone (415) 682-8390.

Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING

July, 1973

WE HAVEN'T PAID A VISIT to the State of Florida for some time, so this month we'll drop in on Jack and Carolyn Lasry at their new Trail's End Square Dance Center, for a bit of dancing to Jack's inimitable calling. Remember that the following calls, submitted by Jack, may or may not be original, but they are some of those he considers among his favorites. Come along and enjoy!

Heads cross trail around one
Make it a line
Pass thru
Tag the line
Face in
Star thru
Trade by
Left allemande

Heads swing thru
Boys run
Wheel and deal
Sweep a quarter
Pass thru
Circle to a line
Square thru four hands
Centers square thru three quarters
Centers in
Cast off three quarters
Lines up and back
Centers square thru four hands
Ends star thru
(or slide thru)
Curlique
Cast off three quarters
Girls trade
Swing thru
Turn thru
Left allemande

Heads square thru four hands
Do sa do to a wave
Scoot back
Boys run
Girls trade
Wheel and deal
Square thru four hands
Tag the line
Lead two turn left single file walk
Others California twirl
Pass thru
Left allemande

Four ladies chain
Side couples right and left thru
New head ladies chain three quarters
Side men turn 'em stay that way
Forward six and back
Do sa do to a wave
Swing thru
(Turn right if you can)
(Turn left if you can)
Balance back
Slide thru
Left allemande

Heads lead right
Circle to a line
Pass thru
Boys run right to a wave
Balance then
Swing thru
Boys trade
Girls trade
Centers run right
Wheel and deal
Star thru
Boys trade
Boys run
Swing thru
Turn thru
Left allemande

Heads square thru four hands
Swing thru
Boys run
Tag the line
Cloverleaf
Girls square thru three quarters
Do sa do to a wave
Scoot back
Boys run right
Pass thru
Bend the line
Slide thru
Left allemande

Head gents take partner
And corner up and back
Do sa do to a six hand wave
Swing thru
Six pass thru
U turn back
Circle up eight
Four boys square thru four hands
Do sa do to a wave
Boys run right
Slide thru
Left allemande

Head ladies chain three quarters
 Side men turn them and rollaway
 Forward six and back
 Six pass thru
 Boys U turn back
 To a three hand wave
 (ready with the right)
 Swing thru
 Turn right
 Girls left
 And balance
 Ends of the three hand wave trade
 All circle eight
 Four girls square thru four hands
 Do sa do to a wave
 Girls run right
 Lines pass thru
 U turn back
 Left allemande



**JACK
LASRY**

The Lasry's, Jack and Carolyn, have been active in square dancing since the mid 1950's. They operated the Trail's End Square Dance Center in Miami for ten years, and this past summer of 1972 opened a new square dance center in Hollywood, Florida. Previously in the teaching profession, Jack has been calling full time for the past five years. He has been on many of the major festival staffs over the years, conducts a number of callers' clinics and is on the staff at Al Brundage's callers' school. Best known for interesting hash patterns, Jack is well accepted as a leader in the area of square dance choreography. His callers notes are subscribed to by over 500 callers around the country and Canada. His constant goal is to make the dance a variety of interesting patterns, spiced with a dash of the unusual but all blended together to make a smooth dance put together with the joy of moving to music.

Jack and Carolyn reside in Miami, Florida, with their three children and welcome all square dancers to stop in and dance with them at their New Trail's End Center.

Head ladies chain to the right
 New side ladies chain across
 Heads rollaway
 Pass thru
 Cloverleaf
 Sides star thru
 Pass thru
 U turn back
 Left allemande

Head ladies chain to the right
 New side ladies chain across
 Heads square thru four hands
 Curlique
 Scoot back
 Boys fold and the ladies chain
 Send them back dixie style to a wave
 Slip the clutch
 Left allemande

Heads swing thru
 Box the gnat
 Square thru four hands
 Circle to a line
 Swing thru
 Boys trade
 Spin the top
 Eight circulate
 Spin chain the gears
 Swing thru
 Boys run
 Bend the line
 Pass thru
 Wheel and deal
 Outsides squeeze into a line
 Centers square thru four hands
 Ends slide thru
 Swing thru
 Turn thru
 Left allemande

HOWDY

By Jeanne Moody, Salinas, California
 Heads right and left thru
 Flutter wheel
 Square thru four hands
 Swing thru, spin the top
 Boys run and
 Wheel and deal to a line of four
 Flutter wheel
 Sweep a quarter
 Square thru three quarters
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

TRUE BLUE

By Gene Pearson, Groves, Texas

Heads lead out to the right
Circle four and
Heads break to a line
Pass thru, tag the line
Cloverleaf, substitute
Left allemande

Give these two a try by Darrell Hedgecock,
Anaheim, California.

HERE'S TO JANUARY

Heads slide thru
Swing thru, pass thru
Swing thru, slide thru
Couples circulate
Wheel and deal, dive thru
Double pass thru, centers in
Cast off three quarters
Slide thru, centers swing thru
Turn thru and
Allemande left

JANUARY 1st

Four ladies chain
Heads partner trade
Cloverleaf, double pass thru
Peel off, spin the top
Ends circulate, centers run
New centers circulate
Couples circulate
Wheel and deal
Pass to the center
Centers turn thru
Allemande left

Bill Armstrong, Los Angeles, California sent us
the following dances.

Four ladies chain three quarters
Four ladies chain across
Heads a half square thru
Right and left thru, rollaway
Square thru three quarters
Trade by
Grand right and left

Heads slide thru, spin the top
Star thru, spin the top
Star thru, California twirl
Box the gnat, change girls
Again change girls
Left allemande

UGH

By Gene McCullough, Andrews AFB, Maryland

Sides square thru
Right and left thru
Pass to the center
Right and left thru
Pass thru, swing thru
Men run, wheel and deal
Sweep a quarter
Swing thru, turn thru
Left allemande

Dewey Glass, Montgomery, Alabama, calls
these two dances Cloverleaf Pass and Clover-
leaf Two.

CLOVERLEAF PASS

Sides right and left thru
Same two ladies chain
Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, cloverleaf
Double pass thru, cloverleaf
Center four pass thru
Left allemande

CLOVERLEAF TWO

Four ladies chain
Heads pass thru, cloverleaf,
Stand behind sides
Everybody double pass thru
Cloverleaf, double pass thru
Cloverleaf, center four pass thru
Left allemande

SLIDE THRU AND WATCH OUT

By Ray Rose, Woodland Hills, California

Heads lead right, circle to a line
Rollaway with half sashay
Slide thru, trade by, star thru
Rollaway with a half sashay
Slide thru, trade by, slide thru
Allemande left

SINGING CALL*

YOUR KISSES ARE NOT KISSES ANY MORE

By Shelby Dawson, Claremont, California
Record: Windsor #5014, Flip Instrumental with
Shelby Dawson

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across that ring
Rollaway circle left and then
Rollaway with a half sashay
Circle left you go
Allemande left your corner girl
Weave around the ring
Weave in and out around you go
Until you meet your maid
Do sa do and promenade
I loved you from the start
Still you broke my heart
Your kisses are not kisses anymore

FIGURE:

Head couples promenade halfway around
Lead to the right circle round that track
Make a line of four go up and back
Do a right and left thru
Turn this girl and
Flutter wheel once around you do
Sweep a quarter more and then you
Pass thru and swing
Swing this girl and promenade
I loved you from the start
Still you broke my heart
Your kisses are not kisses anymore

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ROUND DANCES

SOMEBODY LOVES ME — Grenn 14171

Choreographers: Glen and Beth McLeod

Comment: A fun and easy two-step routine. Music has the big band sound.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Fwd, Lock, Fwd, —; Walk Fwd, —, 2, —;

5-8 Release hand holds Fwd, Lock, $\frac{1}{4}$ R Turn to face WALL and Partner, —; Side, —, Behind, —; Solo Roll LOD, —, 2, —; 3, —, 4 end facing LOD in OPEN, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:

17-20 Point Side, —, Point Side, —; Step in Place, 2, 3, —; Fwd, Close, Back, —; Back, Close, Fwd, —;

21-24 Point Side RLOD, —, Point, Side, —; Step In Place, 2, 3, —; Fwd, Close, Back, —; Back, Close, Fwd end in SEMI-CLOSED facing LOD, —;

25-28 Fwd Two-Step; Fwd Two-Step end in CLOSED M face WALL; Side, Close, Fwd, —; Side, —, Draw, Snap;

29-32 Side, Close, Back, —; Side, —, Draw, Snap; Side, —, Behind to LEFT OPEN facing RLOD, —; Side, —, Front to face LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

1 Apart, —, Point, —.

YES INDEED — Grenn 14171

Choreographers: Bud and Shirley Parrott

Comment: An active two-step routine with big band music.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

PART A

1-4 Fwd Two-Step; Blend to BANJO M face LOD Fwd/Check, —, Behind, Side; Fwd, Lock, Fwd, Lock; Fwd, Close, Back, Close;

5-8 Walk Fwd, —, $\frac{1}{4}$ R Turn face WALL in CLOSED, —; Turn Two-Step; Turn Two-Step; Pivot, —2, end M face LOD, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end M face WALL M's L and W's R hands joined:

PART B

17-20 Side, —, Behind, —; Side, —, Front, —; Side, Close, Cross, —; Side, Close, Cross, —;

21-24 Side, —, Behind, —; Side, —, Front end in SEMI-CLOSED facing LOD, —; Fwd, Close, Back, —; Back, Close, Fwd, —;

PART C

25-28 Fwd Two-Step, $\frac{1}{4}$ R Turn face WALL, —, Side, Close to CLOSED; Fwd, —, Side, Close; Back, —, Side, Close;

29-32 Dip Back, —, Recov/Manuv to end M face RLOD, —; Pivot, —, 2 end M face WALL, —; (Twirl end in SEMI-CLOSED facing LOD) Side, —, Behind, —; Walk Fwd, —, Pickup to CLOSED M face LOD, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:
1-6 Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Back, —, Manuv M face WALL, —; Pivot, —, 2, —; Apart, —, Point, —;

ONCE IN AWHILE — Hi-Hat 910

Choreographers: Lou and Ann Hartley

Comment: Big band music. The routine is smooth with an International flavor. Is for the experienced dancers.

INTRODUCTION

1-2 DIAGONAL OPEN-FACING Wait; Apart, Point, Together to CLOSED M face LOD, Touch;

PART A

1-4 Fwd Two-Step, —, Fwd Two-Step, —; Fwd, $\frac{1}{4}$ R Turn M face WALL, Side/Close, Turn to SIDECAR M face DIAGONAL RLOD and WALL; Back, L Turn, Fwd/Close to face LOD in CLOSED M face LOD, Fwd; Walk Fwd, 2, 3, 4;

5-8 Blend to BANJO M face LOD Fwd, Lock, Fwd to SIDECAR, —; Fwd, Lock, Fwd, —; Blend to CLOSED Fwd, Close, Back, Close; Walk Fwd, 2, 3, 4;

PART B

1-4 Side, Close to BANJO, Back, Flare end in SIDECAR M facing RLOD; Back/Close, Back, Back, Touch; Side, Close, Back, Flare to BANJO M face LOD; Back/Close, Back, Back, Touch;

5-8 Side, Close, Fwd, —; Side, Close, Back, —; Side/Behind, Recov, Side/Behind, Recov; Walk Fwd, 2, 3, 4;

SEQUENCE: A - A - B - A - B - A thru meas 7 only plus Ending.

Ending:

1-3 CLOSED M face LOD Fwd, —, Fwd, Fwd; $\frac{1}{4}$ R Turn face WALL, Apart, Point, —; Together to BUTTERFLY, Step/Step, Apart, Point.

SWEET AND SASSY — Hi-Hat 910

Choreographers: Lu and Toni Delson

Comment: A lively and easy routine with novelty music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

DANCE

1-4 Fwd Two-Step; Fwd Two-Step, Cut, Back, Cut, —; Back, Close, Fwd end in CLOSED M face WALL, —;

5-8 Side, Close, Side, —; Side, Close, Thru,

- ; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:
- 17-20 Back Away, 2, 3, Brush; Together, 2, 3, to RIGHT HAND STAR M face WALL, —; Star Arnd, 2, 3 end M facing RLOD, —; ($\frac{1}{2}$ L Turn end in CLOSED facing RLOD) On Arnd, 2, 3 to end facing LOD, —;
- 21-24 Fwd Two-Step; Rock Fwd, —, Recov, —; Bwd Two-Step; Rock Back, —, Recov end M facing WALL, —;
- 25-28 Side, Close, Fwd, —; Side, —, Thru to LEFT-OPEN, —; Blend to CLOSED M facing WALL Side, Close, Back, —; Side, —, Thru to OPEN, —;
- 29-32 Blend to CLOSED M face WALL Side, Behind, Side, Thru to CLOSED; Pivot, —, 2 M face WALL, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;
- SEQUENCE: Dance goes thru twice plus Ending.
- Ending:
- 1-2 (Twirl) Fwd, 2, Side, Close; Apart/Point, —, —, —.

HEY CHIC — Belco 255

Choreographers: Louis and Mona Cremi

Comment: An easy two-step routine with sixteen measures being repeated. The music is very good.

INTRODUCTION

- 1 OPEN-FACING Apart, Point, Together, to OPEN —;

PART A

- 1-4 Fwd, 2, 3, Kick; $\frac{1}{4}$ R Turn to BUTTERFLY M face WALL, —, Tap, —; Fwd, 2, 3, Kick, $\frac{1}{4}$ R Turn to BUTTERFLY M face WALL, —, Tap, —;
- 5-8 Side, Close, Cross, —; Solo Spot R Turn, 2, 3, Touch end facing LOD in OPEN; Vine Apart, Behind, Side, Touch; Together, Behind, Side, Touch;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

PART B

- 17-20 Side, Close, Fwd, —; Side, Close, Back, —; (Breakway) Side, Behind, Recov, —; Side, Behind, Recov end in BUTTERFLY M facing WALL, —;
- 21-24 Side, Behind, Side, Front; Side, Behind, Side, Front to CLOSED; Turn Two-Step; Turn Two-Step end M facing WALL;
- 25-28 Repeat action meas 17-20:
- 29-32 Repeat action meas 21-24:

SEQUENCE: A - B - A - B plus Quick Apart.

GOODNIGHT DREAMER — Belco 255

Choreographers: Art and Evelyn Johnson

Comment: An easy waltz though it has both left and right face turning waltzes. The music is adequate.

INTRODUCTION

- 1-6 OPEN-FACING Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;

Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Apart, Point,—;Together, Touch, —;

PART A

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3 to CLOSED M face WALL; Side, Draw, Close; Side, Draw, Close;
- 5-8 Fwd, Side, Close; Back, Side, Close; Dip Back, —, —; Recov to BUTTERFLY, —, —;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD:

PART B

- 1-4 Fwd Waltz, 2, 3; Fwd Waltz, 2, 3; Solo Turn Away, 2, 3; On Arnd, 2, 3 M face WALL;
- 5-8 (Twirl) Side, Behind, Side to CLOSED; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end facing LOD in SEMI-CLOSED;
- 9-12 Fwd Waltz, 2, 3; Pickup to CLOSED, 2, 3 M facing LOD; (L) Waltz Turn; (L) Waltz Turn end M facing WALL;
- 13-16 Dip Back, —, —; Recov, In Place, 2; Dip Back, —, —; Recov, In Place, 2;

SEQUENCE: A - B - A - B - A plus Tag.

Tag:

- 1 (Twirl) Side, Behind, Apart/Point.

SPEAK SOFTLY LOVE — Grenn 14172

Choreographers: Ted and Janice Reeder

Comment: Interesting music and the routine keeps you thinking.

INTRODUCTION

- 1-5 OPEN DIAGONAL FACING Wait; Apart, Point, Together to CLOSED M face LOD, Touch; Side, Behind, Side/Close, Side; Side, Behind, Side/Close, Side; Rock Fwd, Recov, Rock Back, Recov;

PART A

- 1-4 Fwd Two-Step, , Fwd Two-Step, ; Side/Close, Cross to SIDECAR M face WALL, Side/Close, Cross to SEMI-CLOSED facing LOD; Blend to CLOSED M face WALL, Side, Behind, Side/Close to SEMI-CLOSED facing LOD, Fwd; Manuv to CLOSED, Pivot, 2, 3 end M facing RLOD;
- 5-8 $\frac{1}{4}$ L Turn M face WALL, Side/Close, $\frac{1}{4}$ L Turn to BANJO M face LOD, Fwd; Behind/Side, Fwd/Lock, Fwd, Fwd end M facing WALL in CLOSED; Turn Two-Step, , Turn Two-Step end M facing WALL in LOOSE-CLOSED; Side/Behind, Side/Front, Side to SEMI-CLOSED, Reach Thru;

PART B

- 1-4 Blend to CLOSED M face WALL Fwd, Rock Side, Recov, Pickup to CLOSED M face LOD; $\frac{1}{4}$ L Turn M face COH, Side, Back to BANJO M face RLOD, BANJO Wheel; 2, 3 to face LOD, Fwd/Lock, Fwd; Fwd to CLOSED M face WALL, Side/Close, Pivot, 2 end M facing LOD;

(More on Speak Softly next page)

INTERLUDE

1 **Rock Fwd, Recov, Rock Back, Recov;**
SEQUENCE: A - B - A - B - Interlude A Meas 8
count 4 Reach thru Manuv to CLOSED end
M facing RLOD plus Ending.

Ending:

1-2 **CLOSED M face RLOD Pivot, 2 to SEMI-
CLOSED facing LOD, (Twirl, 2) Walk
Fwd, 2; Side, Close, Apart, Point.**

I'M GONNA SIT RIGHT DOWN — Grenn 14172

Choreographers: Ed and Phyllis Fraidenburg

Comment: An easy two-step that moves right
along. The music is adequate.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —,
Point, —; Together to CLOSED M face
WALL, —, Touch, —;**

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Cross/
Check to SEMI-CLOSED face LOD, —;
Recov, Back, Cut, Back; Dip Back, —,
Recov to face WALL in CLOSED, —;**

5-8 **LEAD HANDS joined Change Sides Two-
Step; Step, Close, 1/4 L Turn to face COH
in CLOSED, —; Side, Touch, Side, Touch;
Side, Draw, Close, —;**

9-12 **Starting M facing COH Repeat action
meas 1-4:**

13-16 **Repeat action meas 5-8 except to end
in BUTTERFLY M face WALL:**

PART B

1-4 **(Face to Face) Side, Close, Side, Brush;
(Back to Back) (M's R and W's L hands
joined) Side, Close, Side/Check, Point
(M's L and W's R hands joined); Side,
Close, Side, Brush (Back to Back);
BUTTERFLY (Face to Face) Side, Close,
Side/Check, Point to SEMI-CLOSED
facing LOD;**

5-8 **Fwd Two-Step; Fwd Two-Step to end in
CLOSED M facing WALL; Side, Behind,
Side, Front to SEMI-CLOSED; Walk Fwd,
—, 2 to BUTTERFLY M face WALL, —;**

9-12 **Repeat action meas 1-4 Part B:**

13-16 **Repeat action meas 5-8 Part B end in
CLOSED M face WALL:**

SEQUENCE: A - B - A - B - plus Ending.

Ending:

1 **(Quick Twirl) Apart, —, Point, —.**

LADIES FIRST

By Darrell Hedgecock, Anaheim, California

Allemande left, turn thru

Ladies star left, go full around

Pick up your man star promenade

Hub backs out, rim goes in

Ladies roll out, backtrack

Turn your man left for an allemande thar

(Ladies in the center)

Shoot that star, one more thar

Go right, left for an allemande thar

(Ladies in the center)

Slip the clutch, pass by one

Go right and left grand

CONTRA CORNER

MAVERICK

(Circle Waltz Contra)

By Ede Butlin, Toronto, Ontario, Canada

Formation: Couple facing couple, one couple
with backs to center in large circle.

Record: Lloyd Shaw #3302

Swing forward and back and change

Swing forward and back and change

Swing forward and back and change

Swing forward and back and change

Circle left

Star left

Half promenade, sweep wide

Pass thru, turn a new girl

MARTY'S OWN

By Marty McCullough, Jacksonville, Florida

Heads rollaway with a half sashay

Swing thru, centers trade

Turn thru

Separate round one come into middle

Curlique, scoot back

Cast off three quarters

Centers trade, swing thru

Turn thru to a

Left allemande

SINGING CALL*

TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE

By Bob Fisk, Chino, California

Record: Blue Star #1947, Flip Instrumental with
Bob Fisk

OPENER, MIDDLE BREAK, ENDING

Circle left

I've done my time I'm coming home

Left allemande turn thru you know

Corner slide thru circle left you know

Circle left and rollaway and

Weave the ring you go oh

Tie a yellow ribbon round the old oak tree

Do sa do for me promenade you see

If I see a

Yellow ribbon round the old oak tree

Well I know you still want me

FIGURE:

Heads promenade halfway you go

Down the middle and

Curlique you know boys run

Swing thru and then boys run right again

Oh you wheel and deal

Right and left thru and

Turn this girl my friend

Pass thru and trade by and

Swing the corner maid

Left allemande you promenade

If I see a

Yellow ribbon round the old oak tree

Well I know you still want me

SEQUENCE: Opener, Figure twice for heads,

Middle break, Figure twice for sides, Ending.

TAKE A GOOD LOOK

Barbara and Joe discuss Star and Slide on page 14. Try these examples of the movement.

Head ladies chain

Heads square thru, swing thru
Boys run, bend the line
Star and slide, wheel and deal
Dive thru, square thru three quarters
Swing partner, promenade

Heads star and slide now
Wheel and deal, pass thru
Star and slide,
Wheel and deal with the outside two
Pass thru, all turn back
Square thru four hands
Partners right, right and left grand

Heads flutter wheel, star and slide
Wheel and deal
Pass thru, circle four
Heads break to a line
Star and slide, wheel and deal
Pass thru, allemande left

Heads box the gnat
Star and slide
Wheel and deal with the outside two
Pass to the center
Square thru three quarters
Left allemande

Head couples square thru three quarters
U turn back, star and slide
Wheel and deal, flutter wheel
Star and slide, wheel and deal
Pass thru, wheel and deal
Centers square thru three quarters
Left allemande

MEET SOMEONE

By Trent Keith, Memphis, Tennessee

Heads half square thru
Right and left thru
Square thru four hands
Bend the line, star thru
Pass thru
Center four right and left thru
Square thru four hands
Everybody cloverleaf
Meet somebody, left allemande

BREAK IT

By Chuck Besson, Alexandria, Louisiana

Four ladies chain three quarters
Turn this girl and promenade
Heads (sides) backtrack and
Square thru four hands
Men star right and
Girls clover to a
Left allemande
(The right hand star by the men is a full turn, times real well with the girls' clover thru).

VLOOP

By Gene Pearsons, Groves, Texas

Sides flutter wheel
Head ladies chain
Heads pass thru
U turn back
Star thru, swing thru
Girls trade, boys trade
Boys run, couples circulate
Bend the line
Right and left thru
Pass thru, partner trade
Flutter wheel, square thru
Those in the middle right and left thru
Everybody rollaway
Everybody turn around
Left allemande

JUST ROLLAWAY

By Trent Keith, Memphis, Tennessee

Heads half square thru, swing thru
Boys trade, swing thru
Men run, couples circulate
All four couples rollaway
And bend the line
Star thru
California twirl
Right and left thru
Flutter wheel
Sweep two quarters
Left allemande

SINGING CALL*

UNDER THE SUN

By Emanuel Duming, Jackson, Mississippi

Record: Top #25276, Flip Instrumental with
Emanuel Duming

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters
Round the ring and then
Join eight hands and circle
To the left I sing
Rollaway a half sashay
Circle left and then
Allemande your corner
Weave around the ring
I love you now under the sun
Do sa do promenade there everyone
Yes I love you under the sun
I love you more each day

FIGURE:

Head two couples promenade
Halfway round and then
Down the middle right and left thru
You turn em' there and then
Slide thru and square thru
Three quarters round the ring from there
Do sa do the corner make a wave for me
Swing thru the boys trade
Turn thru and then
Allemande your corner promenade the ring
For I love you now under the sun
I love you more each day

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

MOUNTAIN MIXER

By Dick Houlton, Stockton, California

Heads lead right
Circle to a line
Spin the top, curlique
Boys run, star thru
Dive thru, pass thru
Dive thru, pass thru
Star thru, spin the top
Curlique
Boys run
Left allemande

FLITTER FLUTTER

By H. Orlo Hoadley, Rochester, N.Y.

Sides flutter wheel
Heads partner tag
Go around one to a line
Fours go up and back
Pass thru, wheel and deal
Double pass thru
Centers in, cast off three quarters
Pass thru, wheel and deal
Centers left turn thru
Right and left grand

Some Diamond Circulates by Ed Fraidenburg, Midland, Michigan. A description of this movement can be found on page 18 of the October, 1972 issue of SQUARE DANCING.

Head ladies chain
Heads lead right circle to a line
Right and left thru
Pass thru, three quarter tag
Leads turn right, diamond circulate
Outside four circulate twice
Ocean wave in the center, swing thru
Men run, tag the line
All the girls turn back
Left allemande

Number one lady chain to the right
Number one couple face your corner
Box the gnat
New heads crosstrail thru
Go round two to a line
Pass thru, bend the line
Do sa do to an ocean wave
Spin the top
Centers run
New centers cast off three quarters
Diamond circulate, ends circulate
Ocean wave in the center, spin the top

Pass thru
Centers in and cast off three quarters
Those facing out turn back
All star thru
Lead couple California twirl
Flutter wheel, dive thru
Flutter wheel, sweep a quarter
Left allemande

THE WORKSHOP

You are invited to send in your dance creations to our editors for possible use in the magazine. We welcome all contributions.

Here are a couple of dances that are interesting from Bruce Welsh, New Orleans, Louisiana.

Heads square thru
Right and left thru
Slide thru, curlique
Single file circulate two positions
Boys run, trade by
Right and left thru
Slide thru, curlique
Single file circulate two positions
Boys run, trade by
Allemande left

Head ladies chain right
Side ladies chain
Sides flutter wheel
Sweep one quarter, pass thru
Circle half to a two-faced line
Bend the line
Half square thru
Centers circle half to a two-faced line
Bend your line
Everybody cross trail to a
Left allemande

SINGING CALL*

SOMEONE POURED KETCHUP ON MY ICE CREAM

By Barry Medford, Houston, Texas

Record: Dance Ranch #616, Flip Instrumental
with Barry Medford

OPENER, MIDDLE BREAK, ENDING

Allemande your corner
Then a grand old right and left
And when you meet her now
Coming round the set
Slide thru with your maid
And do a partner trade left allemande
You weave around the ring
Someone poured ketchup on my ice cream
Do a do sa do and promenade
Someone put snowballs in my warm pajamas
And your love turned cold on me
FIGURE:

Four ladies chain three quarters
Round that town join hands and
Circle left you go halfway round
Head two you square thru
It's four hands you go
Hey all the way to the corner girl
And do a do sa do step up and
Make a wave and eight circulate
Go once and a half swing the corner
Promenade someone put onions
In my chocolate pudding
When they stole your love away

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

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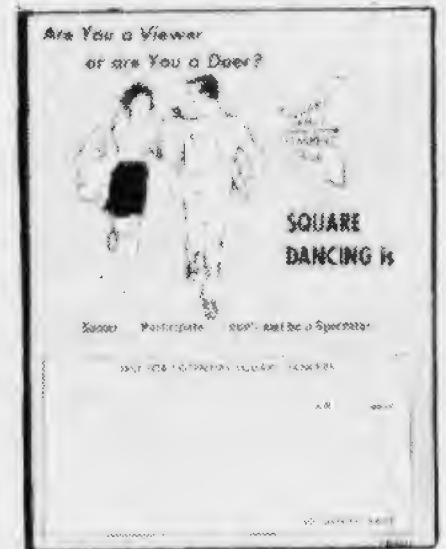
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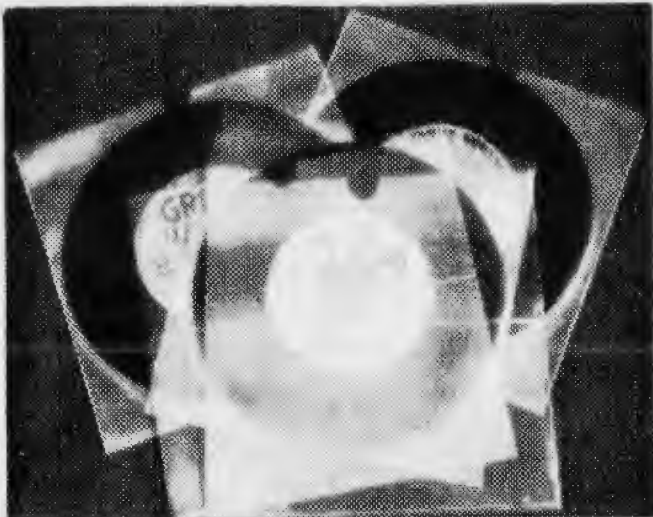
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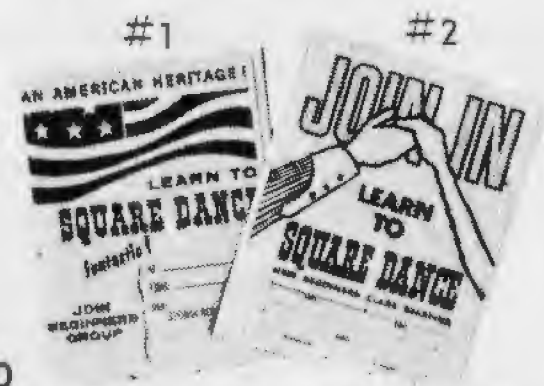
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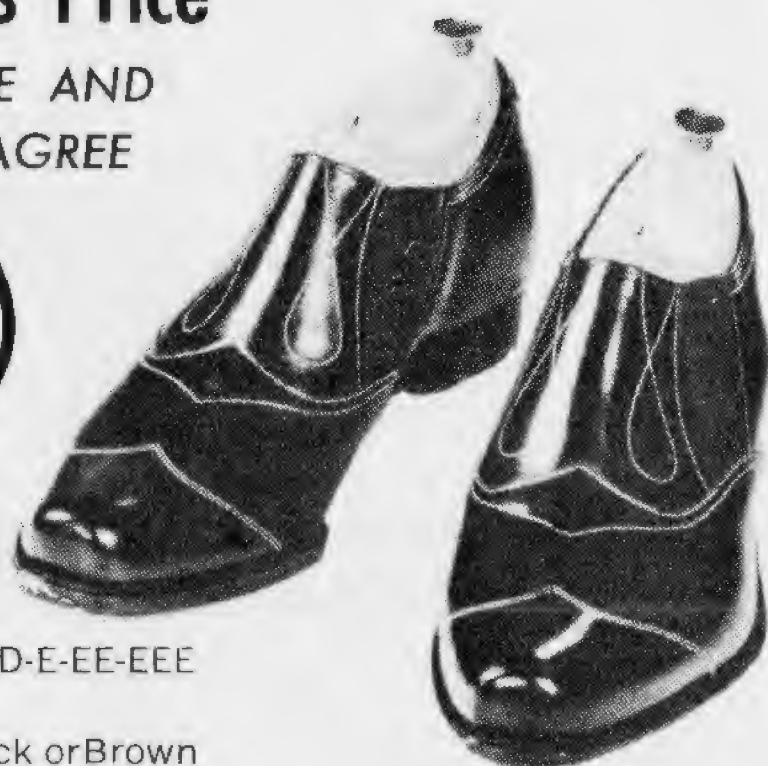
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CALLER of the MONTH



Art Cook — Laurel Lake, Pa.

ART COOK BEGAN HIS CALLING CAREER in Florida in 1953 while on vacation. He and his wife, Betty, organized the "Shirts 'n' Skirts" Club in Vestal, New York, and he is still their club caller and teacher. He also calls on alternate weeks for the "Western Squares" in Binghamton.

Art helped to get square dancing moving in the Syracuse, New York, area in 1960. He also worked with new callers in the Scranton, Pennsylvania, area.

He has participated in many camp and dance weekends and in 1961 and 1964 Art led two squares of "Shirts 'n' Skirts" dancers in demonstrations at the New York State Fair. His special talent is calling hash.

The Cooks live at Laurel Lake, Pennsylvania, and for many years "Cook's Store" was the main supplier for the summer cottagers. He also conducted weekly square dances for the teenagers in the area. A few years ago the Cooks retired and converted the store into a dance hall where they hold weekly dances all summer.

They have one daughter, Beverly, and a granddaughter, Jeanette. Art and Betty cele-

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brated their Golden Wedding Anniversary on May 16 of this year.

Space doesn't permit mentioning all of the people who have had a helping hand from Art Cook.

—Dora Bimmler

(LETTERS, continued from page 3)

a month group, along with a copy of the SIOASDS Basic Movements of Square Dancing. We suggested to them a limited basic program (held to 50, or at most 60 basics) and that if they looked through the enclosed handbook they would find that they remembered more than they thought and so needn't be afraid to come back to square dancing. We asked all who were interested to phone us and we would put their names on our list. The result? From 80 letters sent out so far we have had high interest from 20 couples who phoned to get their names on the list and we hear there are about again as many of area club members who are interested in coming to dance with their former club mates.

John and Fran Essex
Dartmouth, Nova Scotia

Dear Editor:

Please advise me if I can still have membership to Sets in Order, since I've moved to Kansas.

Bert Blaine
Eldorado, Kansas

We are not prejudiced—Editor.

Dear Editor:

As a caller and teacher with five years experience, I would like to add my comment to the idea of too many new gimmick calls. I believe it does discourage many dancers who can dance only two or three times a month. If the

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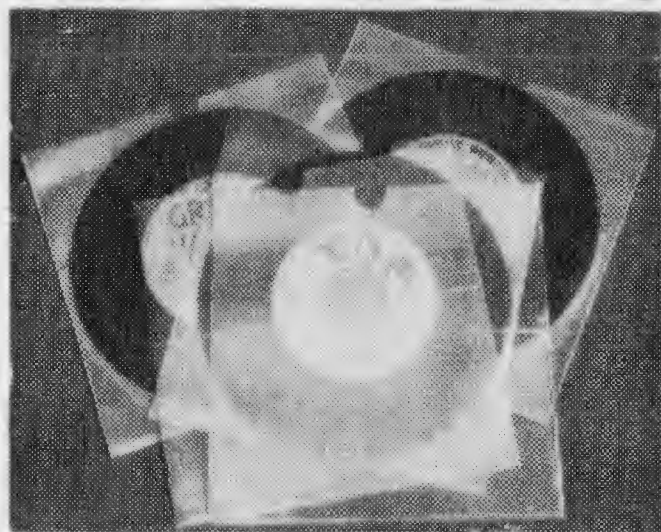
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area can produce enough dancers, I think advance level clubs should be formed as needed to accommodate the more enthusiastic dancers. This would, of course, take cooperation between clubs and callers and all concerned.

Rex Morris

Wood River, Nebraska

Dear Editor:

Ever since I subscribed to your magazine back in 1959 I have enjoyed every issue of it. However, I wish to compliment you particularly regarding all the fine articles which appeared under Vox Saltator in the February issue. Ken Tompkins decries the rapid proliferation of new calls, and rightly so. . . . Lee Mallory talks about another matter which, after thirty-five years of square dancing, is close to my heart. As Lee raises the question, "When a caller gives a command, why do we not execute the command as he asks instead of doing some other things we have cleverly figured out which will produce the equivalent end result?" The answer seems to be that we usually have a "prima donna" or two in every set. . . . If all of us would just "do what the man says" our dancing would be smoother and more of a unified team activity, as it should be.

H. J. Delchamps

Dover, New Jersey

Dear Editor:

We can't ever tell you how we agree with you! A small group of us are fighting the Set Up Squares Dragon (SQUARE DANCING, April 1973) by never setting up beyond the next one and then only if we can get together quickly. . . . Here's hoping that if enough dancers are interested, we can combat this vicious trend.

Buster & Abby Estes

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P.O. Box 274, CELINA, TENN. 38551 • (615) 243-2121

Dear Editor:

I have worked out a little figure for the time of the evening when the club president makes his announcements. I've never seen it done anywhere else so maybe I have come up with the "attention getter." It goes like this: Ladies one and two chain. New couples two and three do a right and left thru. Couple one rip and snort to make a line (at this point all are facing the caller). After the announcements have been made: Just the ends fold, center two fold. Centers pass thru and U turn

back, star thru and double pass thru. First go left, next go right and star thru, dive thru, pass thru, star thru, pass thru and bend the line. Now star thru, dive thru, center two ladies chain and pass thru to a left allemande.

Earle Merchant

Loring AFB, Maine

Dear Editor:

I am the editor of our Zone Newsletter and as such have incorporated into the newsletter your page "Do This and You'll be a Smoother Dancer." It seems to be well received; how-

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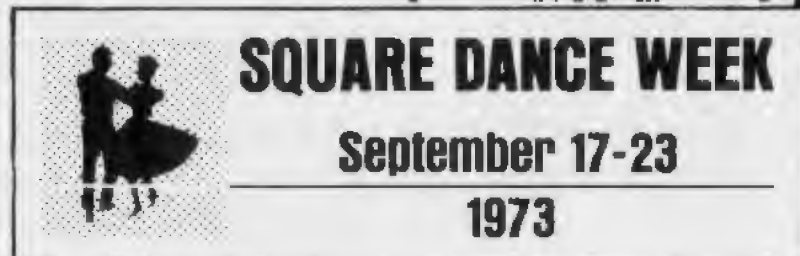
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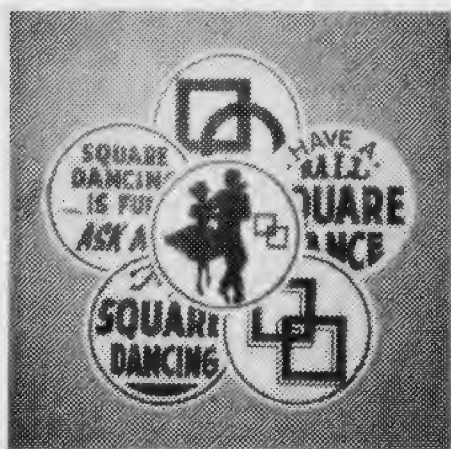


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ever, in the February issue on Arm Turns, in this area most of the callers teach their dancers to cup their hand around the elbow in doing this movement, with the thumb down along the hand. To me this seems the better way, for I have found that people who have been taught the way you indicate have a tendency to use the thumb too much and even jam the thumb into the arm of the person they are swinging with. In the interest of smoother dancing and shorter turns in crowded halls maybe we could have some further in-

formation on this movement.

Bill Bowley

Moose Jaw, Saskatchewan

Almost any movement can become "comfortable" through continuous dancing and practice. If your method of arm hold proves satisfactory, fine. However, in checking all types of holds the forearm position of the hands was found to allow more flexibility of the arms, while at the same time being much more secure than a hand turn. The tendency to be rough while using any hold is discouraged only through good teaching methods and continual reminders.—Editor.

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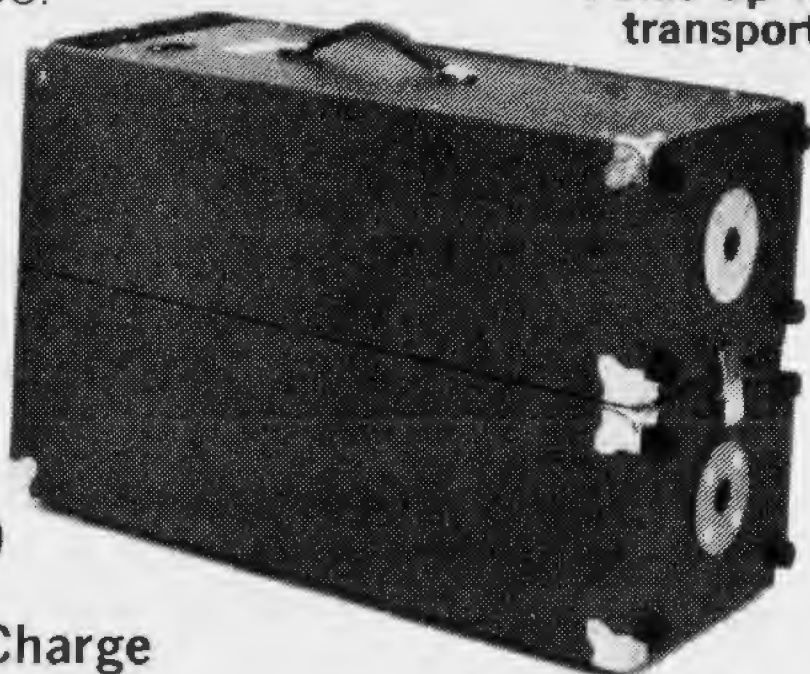
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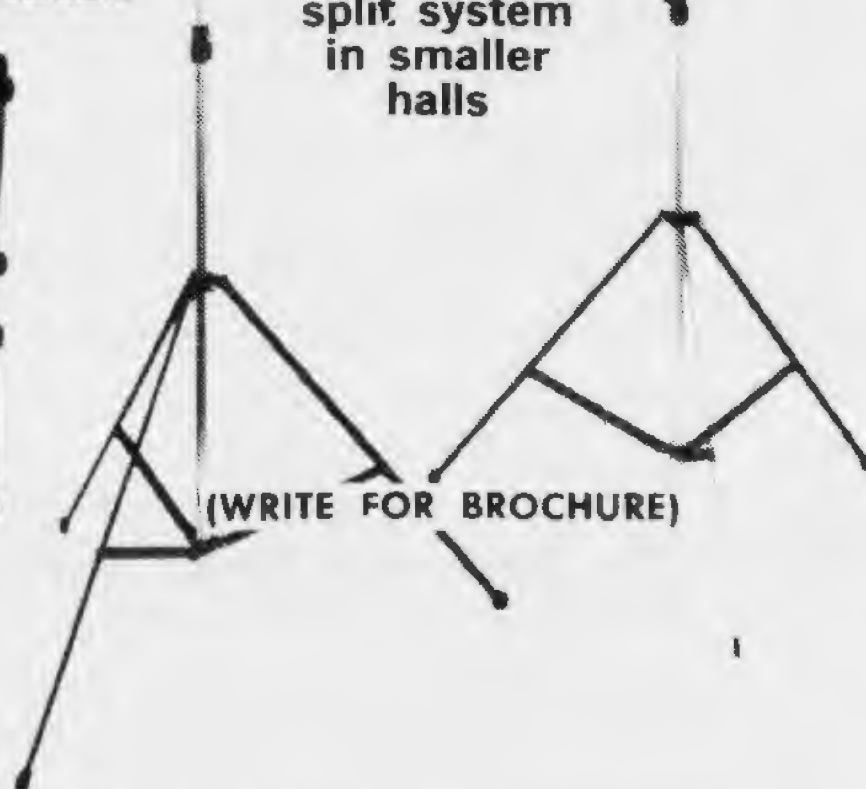
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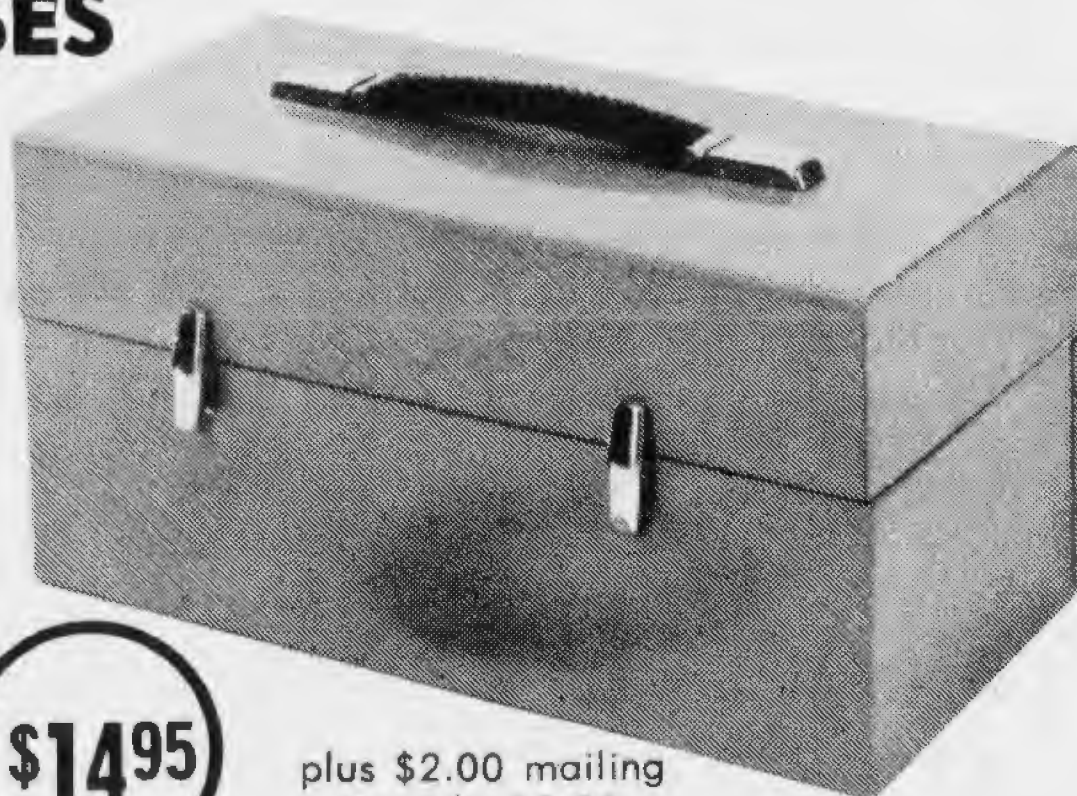


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SINGING CALLS

TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE — Blue Star 1947

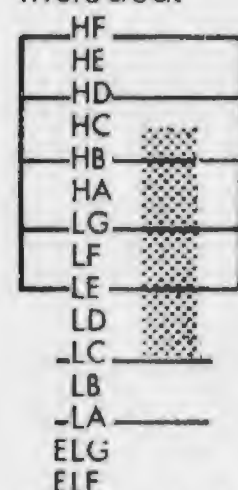
Key C Tempo 132 Range HC
Caller: Bob Fisk LA
Synopsis: Complete call printed in Workshop.
Comment: Good tune, instrumentation and pattern. Try it; it should be pleasant to call and dance to. Rating: ☆☆☆+

RAILROAD BUM — D&ET 111

Key B Tempo 128 Range HA
Caller: Buck Covey LC
Synopsis: (Break) Allemande left corner — do sa do own — gents star left in middle once around — meet partner — turn thru — bow to partner — weave ring — partner do sa do — promenade (Figure) One and three promenade full around — two and four square thru four hands — circle four to line — go up and back — ladies lead dixie style — balance with

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

her — girls trade — boys trade — swing that girl — allemande left new corner — come back and promenade.

Comment: Standard hoedown beat with an easy action pattern on the slow side. Piano, Guitar and Bass accompaniment. Rating ☆☆☆

SHANTYTOWN — Top 25277

Key: D, E Flat and F **Tempo:** 130 **Range:** HE Flat **Caller:** Gene McCullough **LB**

Synopsis: (Break) Four ladies chain across — join hands and circle left — left allemande — allemande thar — right and left men back up right hand star — shoot star — turn thru — left allemande — do sa do — promenade (Figure) Head couples flutter wheel across the ring — sweep a quarter — pass thru — do sa do — swing thru — men run — couples circulate — wheel and deal — dive thru — pass thru — swing corner — left allemande new corner — come back and promenade.

Comment: An old familiar tune with a contemporary dance pattern that moves right along. Piano, Guitar, Bass, Trumpet are the instruments used. The range is on the high side (E Flat). Rating: ☆☆☆

RINGS FOR SALE — Lore 1137

Key F **Tempo** 130 **Range** HD **Caller:** Don Whitaker **LC**

Synopsis: (Break) Circle left — men star right once around — left allemande corner — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner lady do sa do — swing thru — spin the top — right and left thru — square thru three quarters — swing corner — promenade.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Tie A Yellow Ribbon 'Round	
The Old Oak Tree	Blue Star 1947
Street Fair	Jay-Bar-Kay 139
Good Morning	
Country Rain	Red Boot 136
Martha Ellen	Kalox 1137
Black Magic	Jay-Bar-Kay 142

ROUND DANCES

St. Louis Blues	Grenn 15016
Somebody Loves Me	Grenn 14171
Fifty Years Ago Waltz	Belco 254
Slick Chick	Hi-Hat 904
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WW 125
Patter Record
"DUELING BANJOS"
and
"PITTER PATTER"
All Music by The Wagon Masters

P.O. BOX 364 • ARVADA, COLORADO 80002

Comment: A good peppy tune and the pattern moves right along. Music is from the Clarinet, Bass, Xylophone, Piano and Guitar.

Rating: ☆☆☆

GOOD HEARTED WOMAN — Kalox 1141

Key D Tempo 128 Range HA
Caller: Jon Jones LG

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — rollaway — circle — allemande left — weave ring — meet do sa do — promenade (Figure) Heads promenade halfway round — right and left thru ladies lead — flutter wheel — sweep a quarter more — pass thru — do sa do — swing thru — boys trade — swing corner — promenade.

Comment: Country Western type song with Banjo, Trumpet, Guitar, Bass, Xylophone and Drums keeping a lively beat. Action is well timed.
Rating: ☆☆☆

SOMEONE POURED KETCHUP ON MY ICE CREAM — Dance Ranch 616

Key F Tempo 130 Range HC
Caller: Barry Medford LC

Synopsis: Complete call printed in Workshop.

Comment: A novelty number with good instrumentation and a lively pattern with a couple of easy interesting changes. Should be a crowd pleaser.
Rating: ☆☆☆+

LET'S ALL GO DOWN TO THE RIVER —

Lightning S 5015

Key: B Flat Tempo: 132 Range: HF
Caller: Art Springer LF

Synopsis: (Opener) Sides face grand square — four ladies chain — chain back — roll promenade (Alternate Break) Four ladies chain three quarters — join hands circle left — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — meet corner swing thru — boys run to right — couples scoot back — come back to a line — wheel and deal — dive thru — square thru three quarters — swing corner girl — promenade (Alternate Figure) Head two couples square thru four hands — meet corner do sa do — make a right hand star — turn it full

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around — face the same two — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: A song with a religious thought set to a lively beat with Banjo, Trumpet, Guitar, Bass and Drums. Pattern moves right along with a couples scoot back (not difficult).

Rating: ☆☆☆

left again — promenade (Figure) Head two couples square thru four hands — right and left thru outside two — dive thru — square thru three quarters — swing corner — alle-mande left new corner — promenade.

Comment: An easy pattern for most dance levels to a song that doesn't require much vocal range.

Rating: ☆☆☆+

IT'S ALRIGHT NOW — D&ET 109

Key: C

Tempo: 128

Range: HA

Caller: Dell Morgan

LC

Synopsis: (Break) Walk around corner — see saw own — four men star by right — alle-mande left corner do sa do own — allemande

YOUR KISSES ARE NOT KISSES ANYMORE — Windsor 5014

Key: E Flat and F

Tempo: 130

Range: HD

Caller: Shelby Dawson

LC

Synopsis: Complete call printed in Workshop.

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Comment: Easy contemporary pattern to a nice singing tune. Good timing with accompaniment from Guitar, Piano, Bass, Trumpet and Drums.

Rating: ☆☆☆+

SIDE BY SIDE — MacGregor 2125

Key: C

Tempo: 128

Range: HC

Caller: Nick Moran

LC

Synopsis: (Break) Sides face — grand spin — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way round — flutter wheel — sweep a quarter more — pass thru — left allemande — promenade — one and three wheel around — right and left thru — pass thru — bend the line — star thru — pass thru — cloverflo — corner do sa do — eight chain three — swing and promenade number four.

Comment: An old standard tune with standard accompaniment from Guitar, Piano, Drums, and Clarinet. Contemporary pattern uses cloverflo, a new and not too difficult movement.

Rating: ☆☆☆+

UNDER THE SUN — Top 25276

Key: F

Tempo: 124

Range: HC

Caller: Emanuel Duming

LC

Synopsis: Complete call printed in Workshop.

Comment: An "Old Smoothie" type number with accompaniment and figure to match. A little slower tempo than the usual. Should make it a good relaxer.

Rating: ☆☆☆+

X-RATED — Kalox 1142

Key: D

Tempo: 124

Range: HB

Caller: Harper Smith

LD

Synopsis: (Break) Join hands circle — left allemande — own do sa do — men star right full turn — left allemande — weave ring — own do sa do — promenade (Figure) Head couples square thru four hands — with sides swing thru — boys run around just one — bend the line — go up and back — star thru — right and left thru — flutter wheel full around — corner swing — promenade.

Comment: Good tune to sing with music from

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HI-HAT 913



Bob Wickers

Fiddle, Banjo, Xylophone, Guitar, Bass and Piano. Standard contemporary pattern suitable for most dance levels.

Rating: ☆☆☆

IDA — MacGregor 2126

Key: B Flat

Tempo: 130

Range: HC

Caller: Kenny McNabb

LC

Synopsis: (Break) Four ladies chain — four couples frontier whirl — men run to right — balance up and back — left swing thru — left — right — left allemande — weave ring — do sa do own — promenade (Figure) One and three promenade half around — come into middle right and left thru — whirlaway

half sashay — up to middle and back — star thru — right and left thru — pass thru — trade by — corner swing — promenade.

Comment: An old familiar tune with a bouncy beat and good (jam session) accompaniment from Accordion, Banjo, Drums, Bass and Piano. Could be one for a sing-a-long crowd.

Rating: ☆☆☆

CARIBBEAN — D&ET 108

Key: A Flat

Tempo: 126

Range: HA Flat

Caller: Buck Covey

LA Flat

Synopsis: (Intro and Ending) Four ladies chain — rollaway — join hands circle left — four ladies rollaway — circle left — left allemande

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28 Three Rivers, Mich.

AUGUST
4 Wash Court House, Ohio
8 Ft. Wayne, Ind.
10 Piketon, Ohio

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11 Wabash, Ind.
12 Ft. Wayne, Ind.
18 Jackson, Mich.
24 Erie, Pa.
25 Sidney, Ohio

SEPTEMBER
(Ark., Okla., Texas)

OCTOBER
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12, 13, 14 With Dick Kenyon
Northport, Mich.

NOVEMBER
1-14 HAWAII

17 Springfield, Mo.

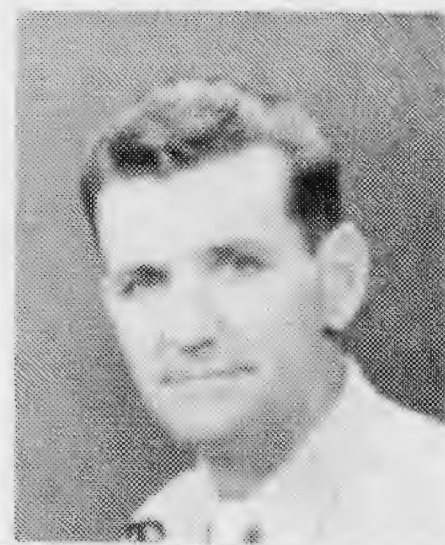
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Bob Cone

— weave ring — do sa do — promenade —
swing at home (Figure) Heads square thru
four hands — sides make a right hand star
— heads star left once around — corner do
sa do — same girl swing — join hands circle
left — allemande left — do sa do own —
bow and weave ring — do sa do own —
promenade home — swing.

Comment: A familiar Latin number with a
smooth beat and pattern that is easy.

Rating: ☆☆☆

SQUARE DANCING GAL —

Royal Canadian 00901

Key: B

Tempo: 126

Range: HB

Caller: Penticton Pete

Synopsis: (Break) Circle left — allemande left
corner — own do sa do — left allemande —
weave ring — do sa do — promenade —
swing (Alternate Break) Join hands circle left
— swing corner — allemande left allemande
thar — right — left form a star — boys back
up right hand star — slip clutch — left alle-
mande — grand right and left — meet own
promenade — swing (Figure) Heads prome-
nade three quarters round — side two couples
square thru three quarters — do sa do corner
— make ocean wave — rock it — swing thru
— turn thru — left allemande corner — own
do sa do — swing corner — promenade.

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Xylophone, Bass and muted Trumpet accom-
paniment.

Rating: ☆☆☆

SHADOW OF A STRANGER — Blue Star 1948
Key: C Tempo: 128 Range: HC
Caller: Tex Brownlee LG

Synopsis: (Break) Circle left — reverse back in
single file — boys roll back — left allemande
— weave ring — do sa do — promenade
(Middle Break and Closer) Four ladies prom-
enade once around inside — home box the
gnat — everybody swing — promenade this
lady — boys roll back — allemande — weave

ring — do sa do — promenade (Figure) Head
two couples promenade halfway round —
down middle square thru four hands — right
and left thru — slide thru — square the barge
four hands — swing corner — promenade.

Comment: Piano, Xylophone, Drums, Clarinet,
Guitar and Bass accompaniment to a good
pattern using a Square the Barge.

Rating: ☆☆☆

LOOKS LIKE THE SUN'S GONNA SHINE —
D&ET 107

Key: C Tempo: 130 Range: HA
Caller: Buck Covey LC
Synopsis: (Break) Allemande left — allemande

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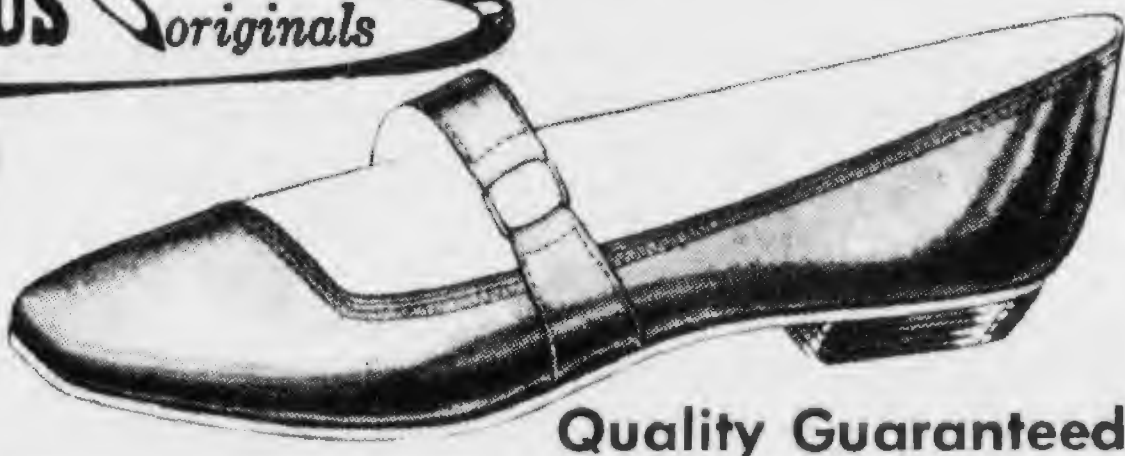
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thar — right and left — form a star — men
swing in — shoot star full around — pull
partner by — left allemande corner — weave
ring — do sa do — promenade (Figure) Heads
square thru three quarters — cloverleaf —
two and four pass thru — split two to a line
— line of four up and back — slide thru —
trade by — eight chain seven — left alle-
mande corner — come back and promenade.
Comment: Strong string section accompaniment
with a busy action pattern.

Rating: ☆☆☆+

FEVER — Windsor 5013

Key: D Minor Tempo: 128 Range: HD
Caller: Nate Bliss LD

Synopsis: (Break) Four ladies chain — circle to
the left — allemande left — allemande thar
— forward two make a star — shoot that star
— turn thru — left allemande — promenade
(Figure) Heads promenade halfway — down
middle with right and left thru — square thru
four hands — do sa do with outside two —
swing thru — boys trade — turn thru — left
allemande — promenade.

Comment: A familiar solo number for callers
who like to put a personal touch to their
singing. Accompaniment by Guitar, Drums,
Piano, Trumpet and Bass with accent in
rhythm and lots of minor chording. Con-
temporary action pattern.

Rating: ☆☆☆+

LET'S US ALL GO DOWN TO THE RIVER — Dance Ranch 617

Key: F Tempo: 132 Range: HC
Caller: Ron Schneider LC

Synopsis: (Break) Allemande left corner — swing
own — star promenade — girls backtrack —
meet own do sa do — weave ring — do sa do
— promenade (Figure) One and three pass
thru — separate round one — line of four
forward and back — star thru — double pass
thru — first two left — next two right — right
and left thru — flutter wheel — new corner
allemande — come back and swing — prom-
enade her home.

Comment: A good tune and dance pattern for

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a lively group. Instrumental balance is well done.

Rating: ☆☆☆

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Choreographers: Dick and Ella Reinsberg

Comment: An easy routine even though it has two turning two-steps in it. The music is Ragtime.

WALTZ BY FOUR MIXER — Flip side to Alabama Jubilee

Choreographers: Tommy and Geneve Thomas

Comment: An easy waltz mixer with adequate music.

HOEDOWNS

BIG STICK — Belco 1140

Key: G

Tempo: 128

Music: Kalox Rhythm Boys — Banjo, Guitar, Bass, Drums, Piano

WHUP WHUP, Flip Side to Big Stick.

Key: G

Tempo: 128

Music: Kalox Rhythm Boys — Banjo, Xylophone, Trumpet, Bass, Piano, Drums

Comment: Fine instrument balance with a steady swing beat.

Rating: ☆☆☆

HEY MOLLY — Top 25278

Key: G

Tempo: 134

Music: Russal's Men — Piano, Trumpet, Drums, Bass, Guitar

SQUARE STONE, Flip Side to Hey Molly.

Key: C

Tempo: 134

Music: Russal's Men — Piano, Bass, Trumpet, Fiddle, Drums, Guitar

Comment: Good swing beat numbers with snappy pickup from the Drums, Fiddle and Bass.

Rating: ☆☆☆

CANADIAN ROMP — Royal Canadian 00902

Key: G

Tempo: 130

Music: Royal Canadians — Banjo, Bass, Accordion

(One more next page)



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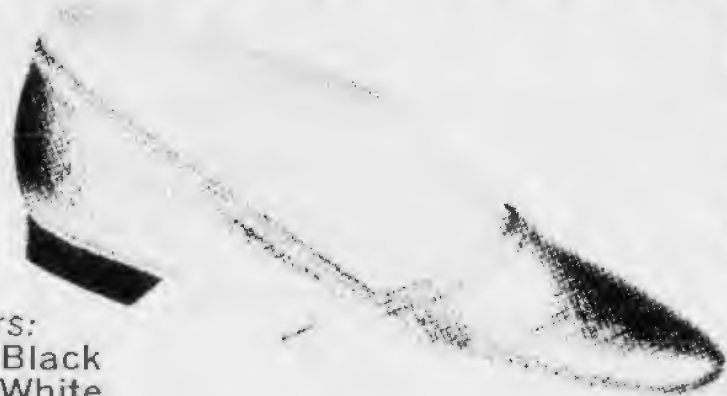
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Key: G

Tempo: 128

Music: Royal Canadians — Accordion, Guitar, Bass

Comment: Old familiar hoedown tunes with a little different instrumentation. Good steady beat.

Rating: ☆☆☆

(**ROUND THE WORLD**, continued from page 31)
the Harrison Rustic Ramblers Club. For information write Dogpatch U.S.A. Square Dance Festival, Box 354, Harrison, Arkansas 72601.

New Mexico

Once again the August Weekend Square Dance will be held at the Chaparral Convention Center in Ruidoso. The dates are August 11 and 12 and callers Melton Luttrell, Beryl Main and Wayne Baldwin will be on hand for the dancing. This affair continues to grow each year, with many dancers attending from Texas, Colorado, Arizona, California and New Mexico.

Georgia

An "Early Bird Dance" will precede the annual Jekyll Fun Fest. This dance is sched-

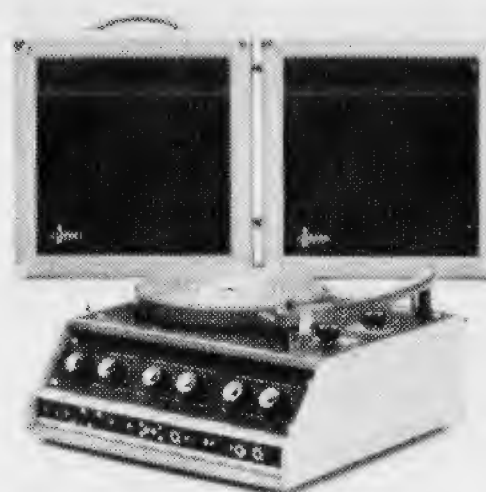
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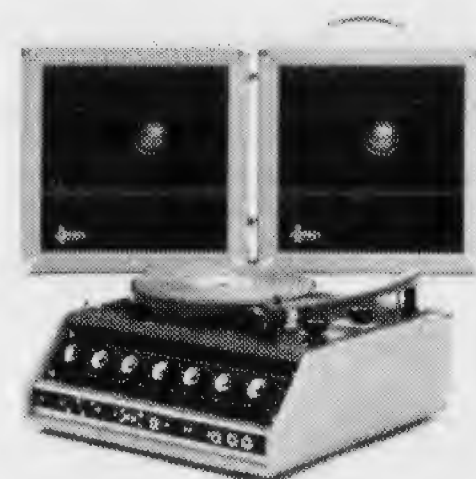
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uled for July 12 at the Sand Dollar Motel patio. On July 13 and 14 the Fun Fest will take place at the Jekyll Aquarama on Jekyll Island. Cal Golden and Dick Barker will call the squares, with Charlie and Madeline Lovelace on rounds. For information write J.B. and Pat Dill, 2113 Egret St., Brunswick, Ga. 31520.

Mississippi

The Mississippi Gulf Coast 11th Annual Festival will be held August 3 and 4 at the Buena Vista Hotel in Biloxi. Marshall Flipppo, Jerry Haag and Beryl Main will call the

squares with Alvin and Mildred Boutillier in charge of round dancing.

—Harold Smith

Wyoming

Cheyenne's Prairie Promenaders will host the 9th Annual Frontier Shindig at the Community Center at Warren Air Force Base on July 28. This dance is in conjunction with Cheyenne's big "Daddy of 'Em All" rodeo. Don Franklin will be the featured caller and the dance will be followed by an afterparty. The Cheyenne Frontier Days Committee also

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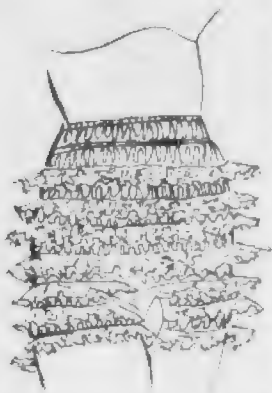
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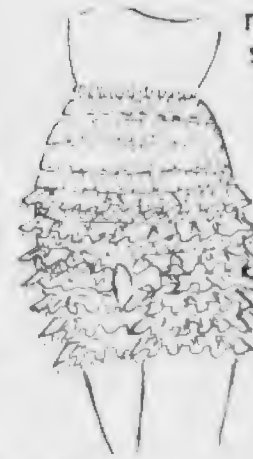
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Texas

"Mr. Square Dance" was honored by the Double Star Square Dance Club with an E. O. Rogers Night last March. E. O. is nearing eighty and has been doing the Kentucky Running Set, French Quadrille and Sally Goodin since he was a child. Joe Lewis called for the dance and a portion of the program was televised.

Idaho

Single Swingers of Boise are rocking the boat of sanity with a rash of something that isn't measles! An election of officers resulted in Bert Edwards becoming vice-president. Shortly thereafter Bert married Ellen Mullikin. Doug Norman was elected president, then he married Marian Hawkins. These two had to resign their offices when married, so a quick vote of the Single Swingers elected Cliff Diffendaffer as their new president. Cliff lasted two weeks before marrying Joan Cor-



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MGR 2129 Flip "THANK YOU SO MUCH"
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MGR 5029A "PENNY ARCADE" (Round)
Choreography by: Art 'n Evelyn Johnson, Long Beach, Cal.
MGR 5029B "HOT FOOT TWO STEP" (Round)
Choreography by: Emmett & Monette Courtney, No. Hollywood, Cal.



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bett. Vice-president Bob Davee automatically stepped up to Cliff's vacated office to unscramble the can of worms. If this sounds a bit spooky, it should be noted that *Double Swingers* can *not* hold office in the *Single Swingers Club*. It must have been Spring!

—Marian Applegate

Ohio

Solo Squares is the only adult singles club in the Cleveland area. The group has a year-round schedule of activities and celebrated their 12th Anniversary in April. They make

it a point to visit singles clubs in other areas and invite married and single travelers to contact them. They dance at the Southwest YMCA at Eastland and Bagley Roads each second and fourth Thursdays. Contact for the group is Bob Barresh, phone (216) 732-8816.

Louisiana

"Happiness is Square Dancing" was the theme for the 24th Spring Festival in Baton Rouge in April. Decorations of blue, yellow and pink were used and each of the clubs had their banner displayed. With the dancers en-

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Michigan

The Soo-Z-Q's, an international square dance club, is co-sponsoring the Mid-Summer Square Dance at Dock 1, St. Ignace, on August 18. John Morley of Sault Ste. Marie will call the dance, which is a benefit for the Bay-Cliff Health Camp.

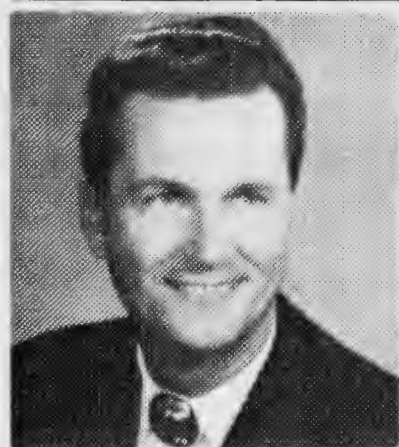
ONE SOLUTION

The story in the April issue concerning the caller who had the misfortune of having his

equipment and date book stolen brought correspondence from a number of callers. Most informed us that they always keep a *second copy* of all bookings in a safe place at home in order to avoid just such a misfortune. Something for callers to keep in mind!

IN MEMORIAM

Caller Russ Smith, of Dollar Bay, Michigan, passed away in Miami, Florida, in April. Russ and his wife, Marion, had promoted square and round dancing in the Northern part of Michigan for many years. Sincere condolences.



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continued from page 11)

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So. NEVADA S/D NEWSLETTER
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So. TEXAS S&R/D ASSN. NEWSLETTER
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SQUARE & ROUND DANCE NEWS
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SQUARE TIME (Ont.)
 Angus McMorran, 1463 Grace St.
 Ottawa, Ont. K1H, 7C1, Canada

**(MORE PUBLICATIONS,
continued from previous page)**

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TEEN S/D NEWS (Calif.)
Charles Naddeo, 12050 Clara Place
El Monte, California 91732

TEL-STAR NEWSLETTER (Ala.)
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Shirley Johnson, 136 Seeley Ave.
Syracuse, New York 13205

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Maple Heights, Ohio 44137

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North Surrey, B.C., Canada

WEST COAST DANCER (Fla.)
Al Ratliff, 606 W. Curtis St.
Tampa, Florida 33603

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NEWSLETTER
Herb Strandberg, 1308 Summit Ave.
Muskegon, Michigan 49441

WESTERN S & R/D NEWS (Ind.)
Elson Erler, 1035 Delaware Ave.
Fort Wayne, Indiana 46805

WHAT'S DOING? (Mo.)
George Barbre, Rte. 6
Doniphan, Missouri 63935

WHIRLAWAY NEWS (Ind.)
13261 Chippewa Blvd.
Mishawaka, Indiana 46544

The 140 listings in this directory are local and area publications, devoted to news and information of most interest to square dancers in their own locale. One of the two *international* publications is the AMERICAN SQUARE DANCE, edited by Stan and Cathie Burdick, Sandusky, Ohio. Stan and Cathie provide an excellent service through the pages of AMERICAN SQUARE DANCE, covering the world scene of square dancing. The other international magazine is, of course, SQUARE DANCING. An examination of all publications listed would reveal a wide variety of shapes, sizes and methods of reproduction. One thing they all have in common — the love, dedication and devotion shown in each and every one.

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I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

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WANTED — RECIPES

If you have a favorite recipe you'd like to share, here is an opportunity to do so and at the same time aid square dancers to obtain their own dance facility. White Mountain Square Dance Club in Showlow, Arizona, has purchased land and hopes to construct a 50 x 60' steel building, which can be added to later. They are involved in fund raising projects, one of which is the publication of a cookbook. They need as many recipes as possible and hope that square dancers will submit their favorites. Send as many as you wish; type or print each recipe on a separate sheet of paper and include your name, address and your club name. Send recipes to Mrs. Martin Wallace, P. O. Box 609, Showlow, Arizona. It's in a good cause!

OUR SLIP IS SHOWING

The article entitled "Is Everybody Happy?", which appeared in the Round Dance Module section of the April, 1973 issue of SQUARE DANCING, was credited as written by Evelyn Scott. Elisabeth Evans of Burnaby, B.C., was the author and the piece was originally printed in Canadian Dancers News. Our sincere apologies to both Elisabeth and Evelyn.

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SDS-1002 STEP TO THE REAR Jim Mayo
SDS-1003 BYE BYE BLUES Bruce Johnson
SDS-1004 EVERYTHING IS ROSY Bob Dawson
SDS-1005 BACK AT THE SQUARE DANCE

Jim Mayo

- SDS-1006 BUILD A MOUNTAIN Bruce Johnson
SDS-1007 ROLL THOSE BABY BLUE EYES

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- SDS-1008 SLOW BOAT TO CHINA Jim Mayo
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July 4—Continental Dividers, Jerry Haag Dance, Scofield Bldg., Colorene, Minn.

July 6-7—Circle Eights 9th Annual July Jubilee, Warren, Pa.

July 6-7—1st Annual Pike's Peak or Bust S/D Weekend, Shrine Club, Colorado Springs, Colo.

July 6-7—Summer Jamboree, Holiday Inn, Luxembourg City, Luxembourg

July 6-8—"Weekend in Paradise", Atwood Lake Lodge, Delroy, Ohio

July 6-8—8th Annual Shin Dig, DiLido Hotel, Miami Beach, Fla.

July 6-8—7th Annual Calgary Stampede S/D Roundup, Calgary, Alberta, Canada

July 6-8—4th Annual Star Spangled Holiday Weekend, Cherry Ridge Campground, Honesdale, Pa.

July 6-8—Nelson's Annual S/D, L. V. Rogers H.S., Nelson, B.C., Canada

July 6-8—S/D For Fun Weekend, Wagon Wheel Lodge, Rockton, Ill.

July 7—Sagebrush Jamboree, Medora, N. Dak.

July 7-8—Roundarama, Butte, Mont.

July 7-8—5th Wash. State Fed. Leadership Seminar, Central Wash. State College, Ellensburg, Wash.

July 11-15—All American Fest., Chase Park Plaza Hotel, St. Louis, Mo.

July 12—"Early Bird Dance", Sand Dollar Motel, Jekyll Island, Ga.

July 13-14—Gadsden Summer Festival, Conv. Center, Gadsden, Ala.

July 13-14—3rd Annual Jekyll Fun Fest Aquarama Conv. Center, Jekyll Island, Ga.

July 13-15—Pocono Party Weekend, Cherry Ridge Campground, Honesdale, Pa.

July 13-15—Round Barn Fest., Rochester, Ind.

July 14-15—Oklahoma R/D Assoc. Weekend, O.S.U. Student Union, Stillwater, Okla.

July 14-4th All-Nighter, Gallia Co. Fgds., Gallipolis, Ohio

July 20-21-White Mountains 24th Annual S/D Fest., New H.S. Gym, Show Low, Ariz.

July 20-21-Skagit Squares Summer Fun Fair, Mt. Vernon, Wash.

July 20-22-Shades Campers Weekend, Shades State Park, Waveland, Ind.

July 21-Alliston's Swinging 8's Barn Dance & Bar B Cue, Elgin Blakely's Potato Barn, Alliston, Ontario, Canada

July 21-Seattle Sea Fair Ball, Snoqualmie Room, Seattle Center, Seattle, Washington.

July 21-22-7th Annual Festival, Owensboro Center, Owensboro, Ky.

July 22-27-Sets In Order Square Dance Institute, Asilomar, Pacific Grove, Calif.

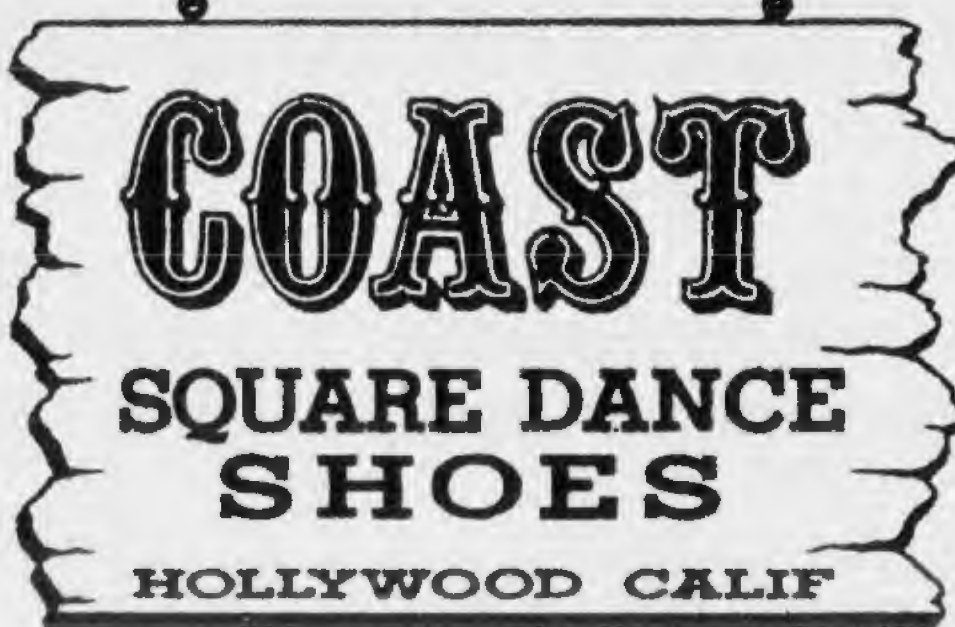
July 26-28-Oregon State S/D Festival "Dance by the Sea in '73", Marshfield H.S., Coos Bay, North Bend, Oreg.

July 26-29-Rovin' Squares 5th Annual S/D Camporee, Fairgrounds, Bloomsburg, Pa.

July 27-Frontier Dance, Rec. Center F.E. Warren AFB, Cheyenne, Wyo.

July 27-28-Arkansas 1st Sq & Rd Dance Convention, Little Rock, Ark.

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 July 27-29—North Texas Campers, Ft. Fisher Park, Waco Civic Center, Waco, Tex.
 July 27-29—Shades Campers Weekend, Shades State Park, Waveland, Ind.
 July 28—9th Annual Frontier Shindig, Warren AFB Comm. Center, Cheyenne, Wyo.
 July 28—Centennial Squares Annual Hawaiian

Hula, YWCA, Clarksburg, West Va.
 July 29—Wilkes-Barre Circle Eighters Annual Square Dance, VFW Hall, Kingston, Pa.
 Aug. 3-4—Dogpatch U.S.A. 1st Annual S/D Fest., New Convention Center, Dogpatch, Ark.
 Aug. 3-4—Miss. Gulf Coast 11th Annual S/D Fest., Buena Vista Hotel, Biloxi, Miss.
 Aug. 3-5—2nd Annual Mt. St. S/D Fest., Concord College, Athens, W. Va.
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 Aug. 17-18—16th Annual Fest., New Orleans, La.
 Aug. 17-19—9th Annual Jekyll Island Jamboree, Jekyll Island, Ga.
 Aug. 17-19—11th Wisconsin State Convention,

Menomonee Falls, Wis.
 Aug. 17-19—S/D Campers Weekend, Hidden Valley, Archbold, Ohio
 Aug. 18—Mid Summer S/D, Dock 1, St. Ignace, Mich.
 Aug. 18-19—14th Annual ISDCA Callers & Dancers Institute, Belleville, Ill.
 Aug. 24—16th Annual Southeast Colorado S/D Jamboree, Pueblo, Colo.
 Aug. 24-26—1st Annual Smoky Mountain S/D Fest., Gatlinburg, Tenn.
 Aug. 24-26—S/D Weekend, Timbershores Camping Resort, Northport, Mich.



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Aug. 31-Sept. 2—Single S/Dancers U.S.A. 3rd
Annual Dance-A-Rama, Oklahoma City,
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Aug. 31-Sept. 3—Labor Day Weekend, Turkey
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Aug. 31-Sept. 3—2nd Labor Day Weekend,
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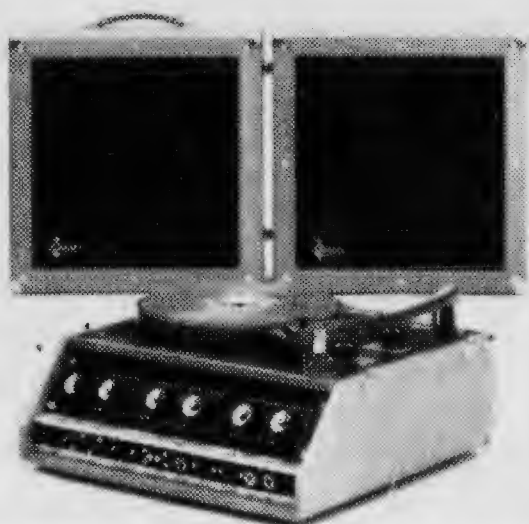
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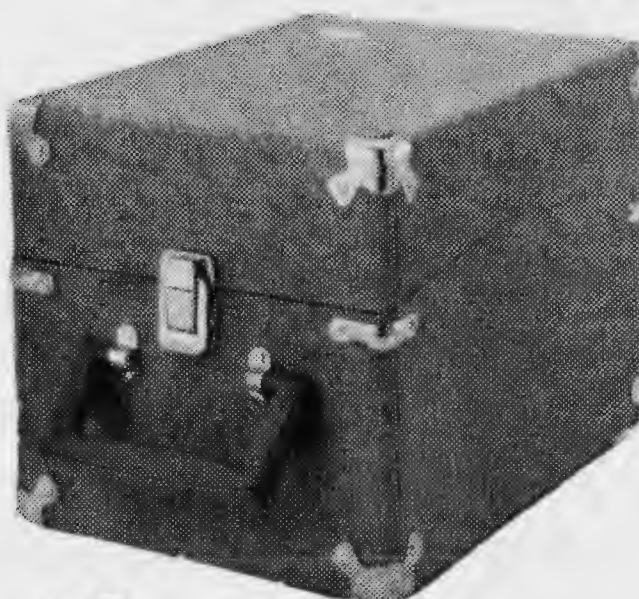
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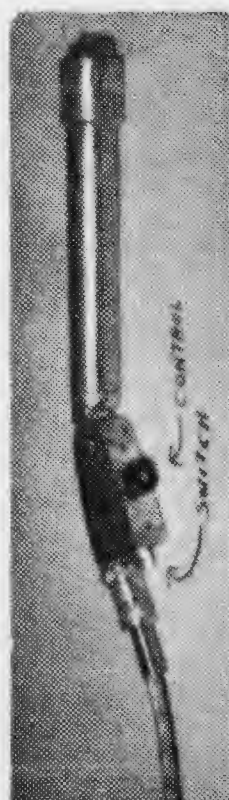


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- 1953 — Tearin' Up The Country
 Caller: Marshall Flippo, Flip Inst.
- 1952 — Skillet Lickin, Key: G
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- 1951 — A Donut And A Dream
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- 1252 — Icy Fingers
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- 1248 — Back In The Race
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DANCE RANCH

- 619 — The World I Use To Know
 Caller: Frank Lane, Flip Inst.

- 618 — Daddy Don't You Walk So Fast
 Caller: Ron Schneider, Flip Inst.
- 617 — Let's All Go Down To The River
 Caller: Ron Schneider, Flip Inst.
- 616 — Someone Poured Ketchup On My Ice Cream, Caller: Barry Medford, Flip Inst.

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- 1357 — When My Baby Smiles At Me,
 Caller: Allie Morvent, Flip Inst.

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- 1139 — Cocain Blues
 Caller: Stan Reubell, Flip Inst.
- 1138 — Daisy A Day
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